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## PROGRAMME

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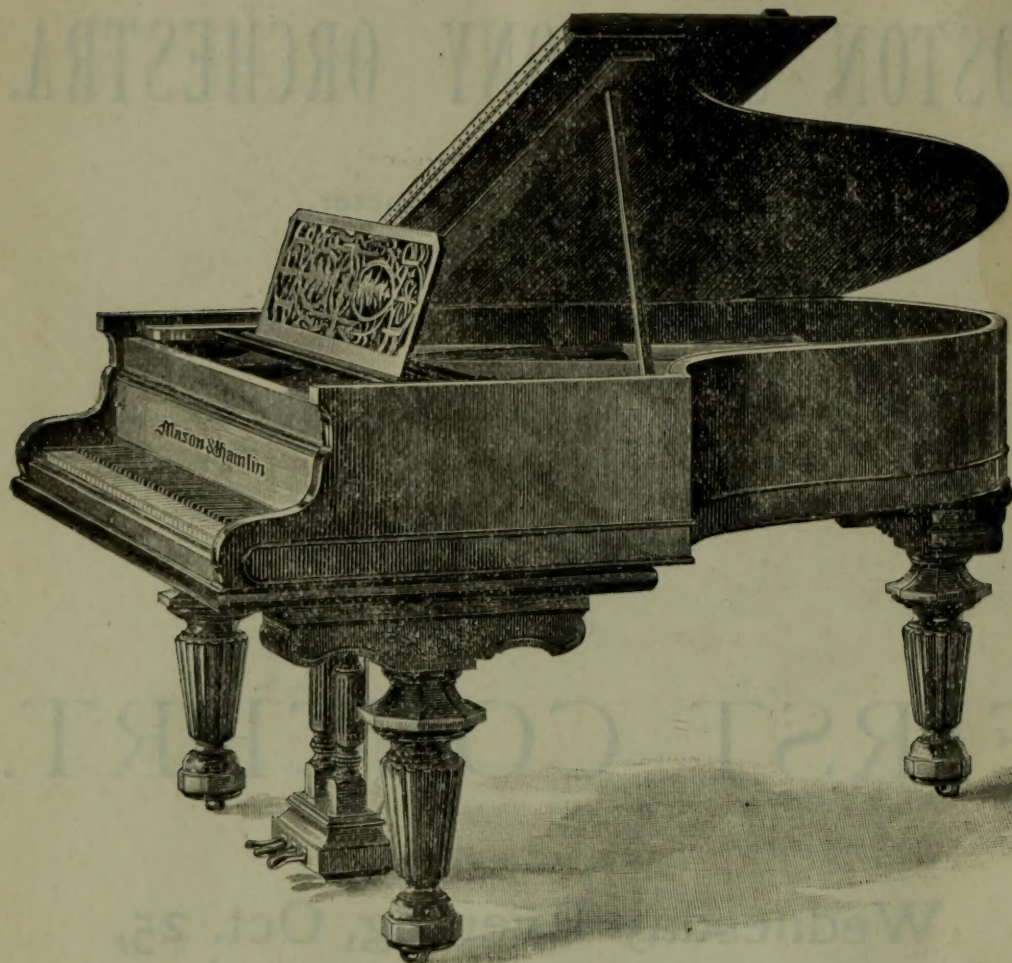
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# Boston Symphony Orchestra



Infantry  
Hall,  
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Season of 1893-94.

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First Concert,  
Wednesday Evening, October 25,  
At Eight.

## PROGRAMME.

Ludwig van Beethoven - - - Symphony No. 5, in C minor, Op. 67

- |                                     |   |   |   |   |     |
|-------------------------------------|---|---|---|---|-----|
| I. Allegro con brio (C minor)       | - | - | - | - | 2-4 |
| II. Andante con moto (A-flat major) | - | - | - | - | 3-8 |
| III. Allegro (C minor)              | - | - | - | - | 3-4 |
| IV. Allegro (C major)               | - | - | - | - | 4-4 |

Jules Massenet - Recitative, "Celui dont la parole," and Air, "Il est  
doux, il est bon," from Hérodiade "

Volkman - - - Serenade No. 3, in D minor, Op. 69

Solo Violoncello, Mr. ALWIN SCHROEDER.

Ludwig van Beethoven Recitative, "Abscheulicher! wo eilst du hin?"  
and Aria, "Komm Hoffnung, lass den letzten  
Stern," from "Fidelio," Act I, No. 9

Cherubini - - - Overture, "Anacreon "

Soloist, Mme. LILLIAN NORDICA.





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Jules Massenet - Recitative, "Celui dont la parole," and Air, "Il est  
doux, il est bon," from *Hérodiade*

Peter Ilyitch Tschaikowsky Serenade for Strings, in C major, Op. 48

|  |   |   |   |   |     |
|--|---|---|---|---|-----|
| I. Pezzo in forma di Sonatina: Andante non troppo<br>(A minor) | - | - | - | - | 6-8 |
| Allegro moderato (C major)                                     | - | - | - | - | 6-8 |
| II. Valse: Moderato, Tempo di Valse (G major)                  | - | - | - | - | 3-4 |
| III. Elegia: Larghetto elegiaco (D major)                      | - | - | - | - | 3-4 |
| IV. Finale (Tema russo): (G major)                             | - | - | - | - | 2-4 |
| Allegro con spirito (C major)                                  | - | - | - | - | 2-4 |

Ludwig van Beethoven Recitative, "Abscheulicher! wo eilst du hin?"  
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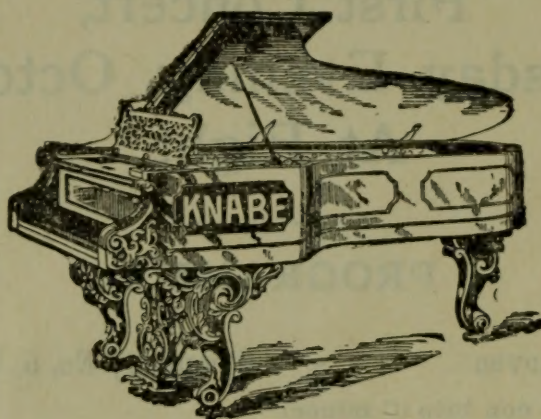
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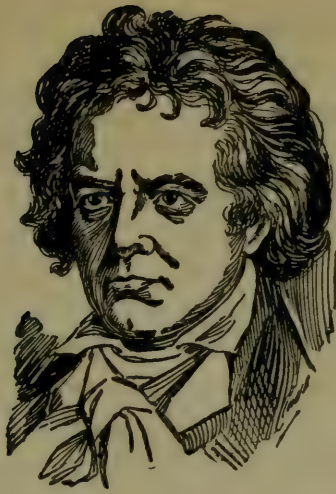
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LUDWIG VAN BEETHOVEN (born in Bonn, December 16, probably 1770, died in Vienna, March 26, 1827). It has been said of Beethoven that he virtually closed the "classic" period in Music, and opened the modern "romantic" period. Like many great composers, he had three successive styles, or "manners:" the first imitative, the second progressive and tending toward a differentiation of his own musical expression from that of his predecessors, the third wholly individual and new. This succession of three distinct manners has been recognized as characteristic of many, if not most, great creators in Art,—in painters, sculptors, and poets, as well as in composers,—and they generally follow in just this order. At first the young artist's style reflects the influence of that of his teachers or of the great models he is most impelled to admire; then he begins to become more conscious of his own individuality, and gradually forms a style of his own, more especially fitted to give full expression to that individuality and no other; at last he has fully mastered this new means of expression, he has found a style in which he can fully express himself, and can venture upon

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new and hitherto untried domains in his art. Yet it should be remembered that these successive "manners" are but more and more complete means of the artist's revealing his individuality to the world, and do not necessarily mark any intrinsic change in his individuality itself; for that remains constant and unaltered from beginning to end.

Thus Beethoven's essential individuality is to be discovered in his earliest works as well as his latest; only in the former it is more veiled, less fully revealed, from his not yet having found the specific means of giving it complete expression. It is half-hidden at first behind forms of expression borrowed from Haydn and Mozart,—but more especially the former, for there were some elements in Mozart's expression and even in his specific artistic nature that were foreign to Beethoven's,—and it takes some scrutiny to detect its presence. But it is really there, for all that, and can be seen by the eye that looks beneath the surface. It is only the superficial listener who could mistake one of Beethoven's earlier opus-numbers for the work of Haydn or Mozart. Even the works that belong to the later part of Beethoven's first period make a different impression from that produced by contemporary or then recent works by Haydn or Mozart. In the matter of formal development there may be little to choose between them; they may be conceived in quite as "advanced" or "modern" a spirit as they,—indeed, they as a rule show something more of this than was ever shown by Haydn, or by Mozart himself, except in his latest operas,—but they bear the stamp of greater youthfulness, of less maturity of feeling and style. In listening to them, you feel that you are not upheld by quite so strong an arm. Von Bülow once said that he could listen with pleasure to a longer list of Mozart's later works than of Beethoven's earlier ones; with Mozart you felt you were having to do with a full-grown man, whereas the young Beethoven still impressed you as not having reached his full development.

But with his third symphony (the *Eroica*) Beethoven may be said to have

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entered fully upon his second period. Here we find him not only employing a more strongly characterized and individual style, but already doing pioneer work in the way of still further developing and extending the traditional forms of composition. In the *Eroica* he is original not only in matter, but in manner also. How original he was may be seen from the dismay the symphony threw into the ranks of musical criticism of the day: it was a "preposterous" work, such as the world had never heard before! Here Beethoven had put his new wine into new bottles.

In regard to musical form, the advance Beethoven made in this third symphony — already foreshadowed, however, in his second (in D major) — is to be described most especially in the first and third movements. Let us take the third movement first into consideration, as it is here that Beethoven's peculiar innovations were most clearly foreshadowed in his second symphony; they thus can claim chronological priority. From the first regular establishment of the sonata-form (which is also that of the symphony\*) under Haydn, the third movement had been a Minuet and Trio. This stately old dance-form, in 3-4 time, had been inserted as a sort of musical *hors d'œuvre* between the slow movement and Finale of the old, not fully developed, sonata, and had grown to be recognized as a regular factor of the form. When first introduced into the symphony, it retained all its original characteristics as a special dance-form, its tempo, rhythm, and general aspect. And here I would call especial attention to its tempo and rhythm: it was in 3-4 time,—that is, with three distinct beats to the measure,—and its peculiar rhythmic trait was its regularly beginning with what might be called an "up-stroke" (or, as prosodists would say, an *anacrusis*) on the third beat of the measure. But, like most dance-forms, so soon as they are no longer used for the specific purposes of the dance, but are employed for their purely musical value, the symphonic Minuet gradually underwent more and more noticeable modifications, especially in the matter of tempo;

\*I would here refer the reader to the "Entr'acte" in the Programme-book to the first concert of the season of 1892-93.—ED.

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as it was no longer to be actually danced to, it could well be taken at a brisker tempo than would have suited the character of the dance itself, so long as its general rhythmic character was preserved; and even here the strict subdivision into sections of four measures each (or some multiple of four) was no longer indispensable. From an actual minuet, fit to be danced to, it became an ideal minuet,—recognizable as such by its peculiar rhythmic character, but no longer suited to the purposes of the dance. The most noteworthy change in it was a greater and ever greater acceleration of the tempo. Beethoven at last took the tempo so very much faster that the original rhythmic basis of the minuet — 3-4 time, with three palpable beats to the measure — was entirely lost. The tempo became so rapid that the ear no longer led the listener to count three beats to a measure, but only one; the metrical unit was no longer the quarter-note, but the dotted half-note. With this the whole specifically minuet character was thoroughly effaced, and the movement became something to which the very name of minuet was no longer applicable. So Beethoven chose a new name for it, calling it a Scherzo (Italian for “joke”). And the Scherzo, having once well cut its old minuet moorings, was free further to develop itself in what new ways the composer might please. Here is Beethoven’s first advance in modifying the traditional form of the symphony,—the change of the third movement from a Minuet into a Scherzo. The Scherzo, as a new musical form, was Beethoven’s first creation.

But of far greater and deeper-going importance than this were the new developments he introduced in the first movement. In the first place he made a more intimate connection between the three main divisions of the movement — first part, middle part (or “free fantasia”), and third part — and also between the smaller subdivisions than had been made by Mozart or Haydn before him,\* thus making the structure of the movement more

\* Haydn and especially Mozart — for in this one respect Haydn was essentially the more “modern” of the two — were fond of rounding off the separate divisions of the movement with almost as definite a cadence as would have served as a close to the whole movement itself.

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organic and its component parts less independent in themselves. Then he largely extended the development of each of the three divisions. But his most important innovation was the addition of a free Coda after the third part, thereby giving the form greater architectural symmetry and balance. As the first part of the movement had been counterbalanced by the similarly constructed third part, he introduced the Coda as an equally effective counterpoise to the free fantasia; indeed, the Coda is to be recognized as essentially a *second free fantasia*, in which the thematic material exposed in the first part and repeated in nearly the same shape in the third (if with some differences of key) is once more freely worked out and led up to a final climax. It is to be noticed, too, that, although the working-out in the Coda is quite as free as in the middle part of the movement, it is, with Beethoven at least, generally of a different character. The middle part, or free fantasia, generally begins tentatively, then grows more and more strenuous in character until it arrives at a point where it seems suddenly to fall, as from sheer exhaustion, into a state of syncope from which it is aroused by the entrance of the third part; the Coda, on the other hand, usually begins serenely, as if the goal had already been reached and the composer were intoning a pæan to celebrate his happy achievement, which pæan gradually swells into more and more jubilant expansiveness and a triumphant climax brings the whole movement to a close.

Beethoven's transition from his second to his third manner may be roughly marked by his eighth symphony (in F major). Here everything — thematic material, ideal aim, forms and modes of expression — is thoroughly and exclusively his own! Both the man himself and his musical style have attained to full maturity. From this point onward his work tends more and more to leave traditional forms behind, to expand in forms of expression hitherto regarded as unsymphonic, until in his later quartets and pianoforte sonatas we find him adopting forms which most of his contemporaries failed to recognize as having any connection with the

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sonata whatsoever. It was a common saying for a long time that these latest compositions of Beethoven's were really not sonatas or quartets at all! Still, it is to be noted that, even in his latest developments, Beethoven evinced no tendency to discard any of the essential elements of musical form, of stoutness, coherency, or symmetry of musical organism. All he did do was to drop more and more such *conventional* forms as had been judged hitherto to be peculiarly appropriate to the sonata or symphony; if he threw up his allegiance to the *traditional* symphonic (or sonata) forms, his fealty to well balanced and stoutly organized musical form in general was as marked as ever. And even his alleged disuse of conventional and traditional forms has been somewhat exaggerated by some of his commentators.

Apart from formal considerations, Beethoven may be accounted the first composer who gave full expression to the element of individual *passion* in music. His works mark a mighty onward step in that gradual emancipation of the *Ego*, of the individual, in both the form and substance of musical expression which went on almost uninterruptedly from the beginning of the seventeenth century up to his time, and has gone on with still longer and more rapid strides to the present day. But, if this element of free passionate expression differentiates him from his great predecessors in the art, his holding fast by all the functional elements of organic and symmetrical musical form differentiates him equally from his modern followers. In a word, Beethoven marks the transition period from the older classicism to modern romanticism in Music. He was equally a classicist and a romanticist; in him both tendencies showed themselves as mutually controlling and in stable equilibrium.

#### SYMPHONY NO. 5, IN C MINOR, OPUS 67 . . . LUDWIG VAN BEETHOVEN.

The C minor symphony was for years the pioneer work, the letter of introduction, so to speak, through which Beethoven's genius was made known outside of Germany. In many a French, Italian, English, or American city has this symphony been the first great orchestral work of the master ever performed there, the first to be generally appreciated and admired. And it may be said that nearly everywhere Beethoven's works have been given, this symphony long held the first place in popular estimation. Like Mozart's symphony in G minor and Schubert's great one in C major, this work is absolutely individual and unique in its way; in the whole range of music there is nothing like it. Conceding that it may not be, as a whole, Beethoven's greatest symphony, one must yet acknowledge that nowhere has the great master shown himself more thoroughly and unmistakably himself, more original, and reflecting less of the influence of others. Although the first three of its movements are by no means long, everything in the work is conceived and planned out on the grandest, the most heroic scale. The character of the themes, the daring shown in their development, all show an emotional force, a passionate energy, such as



were unknown in music before Beethoven. Only in one of the four movements, the *Andante con moto*, has the composer followed a plan which savors in any way of conventionality: in the three others he has steadily shown himself not only original, but distinctly novel and unprecedented. Whether we take the outspoken, unbridled passionateness of the first movement, the weird, unearthly character of the Scherzo,—which Berlioz has compared to a Walpurgisnight scene on the Brocken,—or the frank, straightforward, almost commonplace brilliancy of the Finale, we find in each one of these movements a peculiar character such as no other composer has ever imparted to his music; the whole æsthetic point of view of the work is as original and individual as the music itself.

Wagner has drawn an ingenious parallel between this fifth symphony, in C minor, and the ninth, in D minor. He found that both works began with a picture of determined, passionate struggle, and ended with a protracted outpouring of triumphant joy. It is undeniable that both works have these features in common. But Wagner's argument from these premises that Beethoven added a chorus to the orchestra in the Finale of the ninth symphony because he had already tried to paint his picture of a transition from darkness and struggle to triumph and light by purely orchestral means in the fifth, and had found these means insufficient, that the true fullness of joyous triumph could not be expressed musically without the aid of the "spoken word," of articulate speech,—this argument is to be regarded rather as an ingenious bit of special pleading than as really founded on fact.

The first movement begins with a terrific figure of four notes (three G's followed by a long held E-flat) which has become famous. Ferdinand Ries, Beethoven's pupil, came up to the master's room one morning, his face beaming with enthusiasm, and cried out, "Master! master! I've found out the meaning of the first measure in your C minor symphony: it is Fate knocking at the gate!" The terms in which Beethoven denied having intended any such meaning need not be repeated here; but

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Ries's explanation made the round of the world, and "Fate knocking at the gate" has ever since been associated with this opening figure in the fifth symphony. It is really a contrapuntal figure, worked up in free imitation to form the first theme of the movement. It is to be noticed, however, that this first theme, the melodic character of which is perfectly plain and easily grasped by the ear, does not really exist as an independent melody in any one part in the harmony; in a sense, it may be called a fiction of the ear. In fact, the ear constructs this melody for itself out of the successive repetitions of the initial figure by one part in the harmony after another, for no one part gives out more than a small piece of it. With a rare and masterly economy of material Beethoven uses this same figure of four notes, adding two supplementary notes to it, as the first section of his beautifully melodious and singable second theme. This makes the introduction of the second theme one of the most masterly in all symphonic writing: the connection between the second theme and what has gone before is admirably established, its entrance is thoroughly well prepared, and yet its appearance has all the charm of a surprise,—you do not know it is coming until you have already heard part of it! There is no conclusion-theme in the movement, neither are there any subsidiaries; these two themes (first and second) form the only material out of which the whole structure of the movement is built. Saving the absence of a conclusion-theme, the form of the movement is entirely regular, although the harmony is often exceedingly daring.

The slow movement is probably the one of the four that most contributed to make the symphony popular; in it Beethoven has shown how well he knew how to be "original" and at the same time "just like anybody else." There is not a measure in the movement (with but two exceptions) that could shock the musical sensibilities of even the least prepared listener; to enjoy its beauties, one need have no previous familiarity with Beethoven's style, it is so clear, so free from eccentricity or novelty of manner, that no one can find the least obscurity nor "unaccustomedness" in it. The French academic critic F.-J. Fétis found two points in it to which he took exception as errors in harmony. They are really not errors at all, and Fétis himself afterwards became converted to one of them; he even made it the point of departure for his discovery and formulation of an important law of chromatic modulation; but the other one he could never be brought to swallow. The form of the movement has many points in common with the Rondo; indeed, it may be called a combination of the main features of the Rondo-form with that of the Theme with Variations. Every time one of its two principal themes reappears, it appears in a more and more elaborately varied shape. Persons fond of curious coincidences may be interested to know that the peculiar harmony of one of the most original and thoroughly Beethovenish passages in this movement — the one in the Coda, marked *più moto* — is to be found, note for note, in the Minuet of one of Boccherini's quintets; the resemblance was evidently fortuitous, but is so close that it is hardly possible to hear the passage in Boccherini's quintet without an inclination to hum Beethoven's theme to it.

In the Scherzo Beethoven leaves already trodden ground with a vengeance; and yet, curiously enough, the first eight notes of its first theme correspond exactly (in another key, to be sure, and a totally different rhythm) to the first eight notes of the Finale of Mozart's G minor symphony. Here is another chance coincidence! The whole movement disports itself in the realm of the weird, the uncanny and mysterious, and yet without any taint of the merely morbid. It is fantastic and unearthly, but healthily and wholesomely so, without exaggerativeness. As the tricksy revels of the phantom spirits die away, we come upon one of the finest orchestral pictures of "nothing," utter vacancy, total silence, in all music: over a long-drawn-out organ-point the strings sketch out fragments of the theme, for a long time in softest *pianissimo*, until at last the whole orchestra begins to swell in portentous *crescendo*, to lead up to the first grand, triumphal outburst of the Finale. This whole passage is absolutely original and Beethovenish.

The Finale itself, in which the trombones and double-bassoon for the first time add their voices to the orchestra, may be called an idealized triumphal march. In one sense, it is perhaps the most daring movement in the symphony: no one less sure of his own power than Beethoven would have dared to graze the commonplace so closely in the climax of a great work as he has done here. Not that he ever really lapses into the commonplace, far from it, but that no one else could have trusted himself to be so frankly, almost baldly, simple, without being commonplace. The close of the movement is especially characteristic: after a hurried *accelerando*, the music acquires a well-nigh break-neck speed at which a stupendous climax is worked up; when at last the goal has been reached, it seems as if the acquired momentum were so tremendous that Beethoven absolutely could not stop! He repeats the closing C major chord over and over again for measure after measure, as if he could not get enough of it. He does much the same thing at the end of the eighth symphony, in F major. It is, to change the simile, as if he had so much steam on that, after stopping at his proposed goal, he must *blow it off*, or else burst!

RECITATIVE, "*Celui dont la parole*," AND AIR, "*Il est doux, il est bon*,"  
FROM "*HÉRODIADÉ*." . . . . . JULES MASSENET.

Jules-Émile-Frédéric Massenet was born at Montaud, near Saint-Étienne (Loire), France, on May 12, 1842, and is still living. *Hérodiade*, his second opera, was brought out at the Théâtre de la Monnaie in Brussels on December 19, 1881, with great success. The text of Salomé's air, sung at this concert, is as follows:—

Celui dont la parole efface toutes peines, le Prophète est ici. C'est vers lui que je vais.

---

Il est doux, il est bon, sa parole est sereine :  
Il parle, tout se tait. Plus léger sur la plaine



L'air attentif passe sans bruit,  
 Il parle.  
 Ah! quand reviendra-t-il? quand pourrai-je l'entendre?  
 Je souffrais, j'étais seule et mon cœur s'est calmé  
 En écoutant sa voix mélodieuse et tendre.  
 Mon cœur s'est calmé.  
 Prophète bien aimé, puis-je vivre sans toi?  
 C'est là! dans ce désert où la foule étonnée  
 Avait suivi ses pas,  
 Qu'il m'accueillit un jour, enfant abandonnée,  
 Et qu'il m'ouvrit les bras.  
 Il est doux, etc.

The literal prose translation of which is:—

He whose speech wipes out all sorrows, the Prophet is here. To him I go.

He is mild, he is good, his speech is serene: he speaks, and all is hushed. The attentive air passes lighter over the plain, he speaks. Ah! when will he return? when shall I hear him? I was in pain, I was alone, and my heart grew calm while listening to his voice. My heart grew calm. Well-beloved Prophet, can I live without thee? Here in this desert, whither the astonished crowd had followed his steps, he welcomed me one day, forsaken girl that I was, and opened his arms to me. He is mild, etc.



SERENADE FOR STRINGS, IN C MAJOR, OPUS 48.

PETER ILYITCH TSCHAIKOWSKY.

This Serenade, although beginning solemnly with a strong, pregnant passage in A minor (the relative minor of the principal key), is for the most part a work of light, almost *salon*, character. The first movement is pretty closely in the traditional sonatina-form,—which is nothing else than an abridgment of the sonata-form, with a shorter exposition and less elaborate

working-out. The slow introduction to it is strongly marked by distinctively Russian national musical traits, characteristics which are less noticeable in the ensuing *Allegro*. The melody of the second (waltz) movement has something of the Spanish character, a quality which is, however, not additionally emphasized by any essentially Spanish rhythm in the accompaniment. The Elegia, again, in its melodious second theme, reminds one forcibly of the Italian style. But the Russian national spirit re-appears unmistakably in the Finale, an exceedingly brilliant movement based on a queer little jiggy national theme, worked up against a sterner counter-theme.

RECITATIVE, "*Abscheulicher! wo eilst du hin?*" AND ARIA, "*Komm Hoffnung, lass den letzten Stern,*" FROM "FIDELIO." . . . LUDWIG VAN BEETHOVEN.

This great scene and air is sung by Leonore after she has overheard Pizarro try to bribe Rocco, the old jailer, to help him kill Florestan, her husband. The text is:—

Abscheulicher! wo eilst du hin?  
 Was hast du vor in wildem Grimme?  
 Des Mitleids Ruf, der Menschheit Stimme,  
 Rührt nichts mehr deinen Tigersinn?  
 Doch, toben auch wie Meereswogen  
 Dir in der Seele Zorn und Wuth,  
 So leuchtet mir ein Farbenbogen,  
 Der hell auf dunkeln Wolken ruht.  
 Der blickt so still, so friedlich nieder,  
 Der spiegelt alte Zeiten wieder,  
 Und neubesänftigt wallt mein Blut.  
 Komm Hoffnung, lass den letzten Stern  
 Der Müden nicht erbleichen,  
 Erhell' mein Ziel, sei's noch so fern,  
 Die Liebe wird's erreichen.

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Ich folg' den innern Triebe,  
 Ich wanke nicht,  
 Mich stärkt die Pflicht  
 Der treuen Gattenliebe.  
 O du, für den ich alles trug,  
 Könnt' ich zur Stelle dringen,  
 Wo Bosheit dich in Fesseln schlug,  
 Und süßen Trost dir bringen !

A literal prose translation of which is as follows : —

Abhorrent one ! whither hurriest thou ? What is thy intent in wild rage ? Will not the call of pity, the voice of humanity, will nothing touch thy tiger-soul ? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted !

Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver not, the duty of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort !

OVERTURE TO "ANACREON," IN D MAJOR. . . . LUIGI CHERUBINI.

The two-act opera, *Anacréon, ou l'amour fugitif*, was first given in Paris on October 5, 1803. The text was by Mendouze. The opera itself has long since passed from the stage ; but an air, "*Jeunes filles aux yeux doux*," is still in the repertory of some French singers, and the overture has always held its own as a favorite concert piece. It is especially a favorite with orchestras and conductors for the brilliant and effective violin work it contains. Its form, although masterly in treatment, is somewhat irregular, the usual contrast between a brisk first theme and a flowing, *cantabile* second theme, which is one of the prime elements of the sonata-form, being nowhere to be found in it. There is a stately, rather conventional, slow introduction, after which the overture devotes itself almost exclusively to working out its principal theme, generally in an imitative, contrapuntal way. The brilliant second theme, full of bright violin passages, comes in in the second half of the overture, almost as a sort of coda, and is worked up with infinite ingenuity and verve in alternation or conjunction with the first. The work is one of Cherubini's lightest and brightest overtures, with no little contrapuntal ingenuity and skill underlying its brilliancy.

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### PROGRAMME.

Ludwig van Beethoven - - - Symphony No. 5, in C minor, Op. 67

- |                                     |   |   |   |   |     |
|-------------------------------------|---|---|---|---|-----|
| I. Allegro con brio (C minor)       | - | - | - | - | 2-4 |
| II. Andante con moto (A-flat major) | - | - | - | - | 3-8 |
| III. Allegro (C minor)              | - | - | - | - | 3-4 |
| IV. Allegro (C major)               | - | - | - | - | 4-4 |

Gounod Aria, "Plus grand dans son obscurité," from "Reine de Saba"

Antonín Dvořák - - Slavonic Rhapsody No. 2, in G minor, Op. 45

Ludwig van Beethoven Recitative, "Abscheulicher! wo eilst du hin?"  
and Aria, "Komm Hoffnung, lass den letzten  
Stern," from "Fidelio," Act I, No. 9

Hector Berlioz - - - Overture, "Benvenuto Cellini"

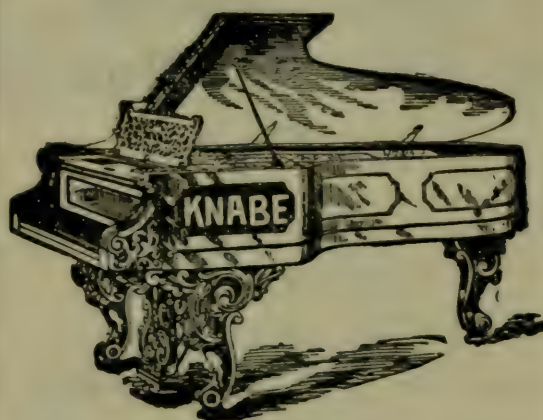
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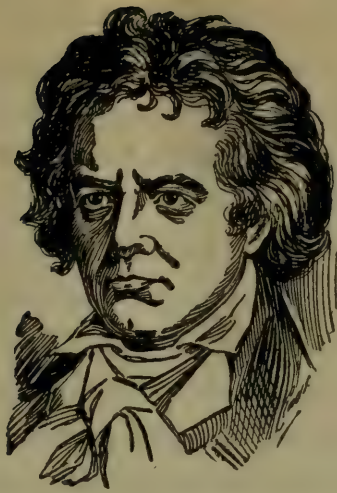
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LUDWIG VAN BEETHOVEN (born in Bonn, December 16, probably 1770, died in Vienna, March 26, 1827). It has been said of Beethoven that he virtually closed the "classic" period in Music, and opened the modern "romantic" period. Like many great composers, he had three successive styles, or "manners:" the first imitative, the second progressive and tending toward a differentiation of his own musical expression from that of his predecessors, the third wholly individual and new. This succession of three distinct manners has been recognized as characteristic of many, if not most, great creators in Art,—in painters, sculptors, and poets, as well as in composers,—and they generally follow in just this order. At first the young artist's style reflects the influence of that of his teachers or of the great models he is most impelled to admire; then he begins to become more conscious of his own individuality, and gradually forms a style of his own, more especially fitted to give full expression to that individuality and no

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other; at last he has fully mastered this new means of expression, he has found a style in which he can fully express himself, and can venture upon new and hitherto untried domains in his art. Yet it should be remembered that these successive "manners" are but more and more complete means of the artist's revealing his individuality to the world, and do not necessarily mark any intrinsic change in his individuality itself; for that remains constant and unaltered from beginning to end.

Thus Beethoven's essential individuality is to be discovered in his earliest works as well as his latest; only in the former it is more veiled, less fully revealed, from his not yet having found the specific means of giving it complete expression. It is half-hidden at first behind forms of expression borrowed from Haydn and Mozart,—but more especially the former, for there were some elements in Mozart's expression and even in his specific artistic nature that were foreign to Beethoven's,—and it takes some scrutiny to detect its presence. But it is really there, for all that, and can be seen by the eye that looks beneath the surface. It is only the superficial listener who could mistake one of Beethoven's earlier opus-numbers for the work of Haydn or Mozart. Even the works that belong to the later part of Beethoven's first period make a different impression from that produced by contemporary or then recent works by Haydn or Mozart. In the matter of formal development there may be little to choose between them; they may be conceived in quite as "advanced" or "modern" a spirit as they,—indeed, they as a rule show something more of this than was ever shown by Haydn, or by Mozart himself, except in his latest operas,—but they bear the stamp of greater youthfulness, of less maturity of feeling and style. In listening to them, you feel that you are not upheld by quite so

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strong an arm. Von Bülow once said that he could listen with pleasure to a longer list of Mozart's later works than of Beethoven's earlier ones; with Mozart you felt you were having to do with a full-grown man, whereas the young Beethoven still impressed you as not having reached his full development.

But with his third symphony (the *Eroica*) Beethoven may be said to have entered fully upon his second period. Here we find him not only employing a more strongly characterized and individual style, but already doing pioneer work in the way of still further developing and extending the traditional forms of composition. In the *Eroica* he is original not only in matter, but in manner also. How original he was may be seen from the dismay the symphony threw into the ranks of musical criticism of the day: it was a "preposterous" work, such as the world had never heard before! Here Beethoven had put his new wine into new bottles.

In regard to musical form, the advance Beethoven made in this third symphony — already foreshadowed, however, in his second (in D major) — is to be descried most especially in the first and third movements. Let us take the third movement first into consideration, as it is here that Beethoven's peculiar innovations were most clearly foreshadowed in his second symphony; they thus can claim chronological priority. From the first regular establishment of the sonata-form (which is also that of the symphony\*) under Haydn, the third movement had been a Minuet and Trio. This stately old dance-form, in 3-4 time, had been inserted as a sort of musical *hors d'œuvre* between the slow movement and Finale of the old,

\* I would here refer the reader to the "Entr'acte" in the Programme-book to the first concert of the season of 1892-93.—ED.

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\* During last season the following members of the Faculty appeared as soloists in these concerts: Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.

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not fully developed, sonata, and had grown to be recognized as a regular factor of the form. When first introduced into the symphony, it retained all its original characteristics as a special dance-form, its tempo, rhythm, and general aspect. And here I would call especial attention to its tempo and rhythm: it was in 3-4 time,—that is, with three distinct beats to the measure,—and its peculiar rhythmic trait was its regularly beginning with what might be called an “up-stroke” (or, as prosodists would say, an *anacrusis*) on the third beat of the measure. But, like most dance-forms, so soon as they are no longer used for the specific purposes of the dance, but are employed for their purely musical value, the symphonic Minuet gradually underwent more and more noticeable modifications, especially in the matter of tempo; as it was no longer to be actually danced to, it could well be taken at a brisker tempo than would have suited the character of the dance itself, so long as its general rhythmic character was preserved; and even here the strict subdivision into sections of four measures each (or some multiple of four) was no longer indispensable. From an actual minuet, fit to be danced to, it became an ideal minuet,—recognizable as such by its peculiar rhythmic character, but no longer suited to the purposes of the dance. The most noteworthy change in it was a greater and ever greater acceleration of the tempo. Beethoven at last took the tempo so very much faster that the original rhythmic basis of the minuet—3-4 time, with three palpable beats to the measure—was entirely lost. The tempo became so rapid that the ear no longer led the listener to count three beats to a measure, but only one; the metrical unit was no longer the quarter-note, but the dotted half-note. With this the whole specifically minuet character was thoroughly effaced, and the movement became something to which the very name of minuet was no longer applicable. So Beethoven chose a new name for it, calling it a Scherzo (Italian for “joke”). And the Scherzo, having once well cut its old minuet moorings, was free further to develop itself in what new ways the composer might please. Here is Beethoven’s first advance in modifying the traditional form of the symphony,—the change of the third movement from a Minuet into a Scherzo. The Scherzo, as a new musical form, was Beethoven’s first creation.

But of far greater and deeper-going importance than this were the new developments he introduced in the first movement. In the first place he made a more intimate connection between the three main divisions of the movement—first part, middle part (or “free fantasia”), and third part—and also between the smaller subdivisions than had been made by Mozart or Haydn before him,\* thus making the structure of the movement more organic and its component parts less independent in themselves. Then he largely extended the development of each of the three divisions. But his most important innovation was the addition of a free Coda after the third

\* Haydn and especially Mozart—for in this one respect Haydn was essentially the more “modern” of the two—were fond of rounding off the separate divisions of the movement with almost as definite a cadence as would have served as a close to the whole movement itself.

part, thereby giving the form greater architectural symmetry and balance. As the first part of the movement had been counterbalanced by the similarly constructed third part, he introduced the Coda as an equally effective counterpoise to the free fantasia; indeed, the Coda is to be recognized as essentially a *second free fantasia*, in which the thematic material exposed in the first part and repeated in nearly the same shape in the third (if with some differences of key) is once more freely worked out and led up to a final climax. It is to be noticed, too, that, although the working-out in the Coda is quite as free as in the middle part of the movement, it is, with Beethoven at least, generally of a different character. The middle part, or free fantasia, generally begins tentatively, then grows more and more strenuous in character until it arrives at a point where it seems suddenly to fall, as from sheer exhaustion, into a state of syncope from which it is aroused by the entrance of the third part; the Coda, on the other hand, usually begins serenely, as if the goal had already been reached and the composer were intoning a pæan to celebrate his happy achievement, which pæan gradually swells into more and more jubilant expansiveness and a triumphant climax brings the whole movement to a close.

Beethoven's transition from his second to his third manner may be roughly marked by his eighth symphony (in F major). Here everything — thematic material, ideal aim, forms and modes of expression — is thoroughly and exclusively his own! Both the man himself and his musical style have attained to full maturity. From this point onward his work tends more and more to leave traditional forms behind, to expand in forms of expression hitherto regarded as unsymphonic, until in his later quartets and pianoforte sonatas we find him adopting forms which most of his contemporaries failed to recognize as having any connection with the sonata whatsoever. It was a common saying for a long time that these latest compositions of Beethoven's were really not sonatas or quartets at all! Still, it is to be noted that, even in his latest developments, Beethoven evinced no tendency to discard any of the essential elements of musical form, of stoutness, coherency, or symmetry of musical organism. All he did do was to drop more and more such *conventional* forms as had been judged hitherto to be peculiarly appropriate to the sonata or symphony; if he threw up his allegiance to the *traditional* symphonic (or sonata) forms, his fealty to well balanced and stoutly organized musical form in general was as marked as ever. And even his alleged disuse of conventional and traditional forms has been somewhat exaggerated by some of his commentators.

Apart from formal considerations, Beethoven may be accounted the first composer who gave full expression to the element of individual *passion* in music. His works mark a mighty onward step in that gradual emancipation of the *Ego*, of the individual, in both the form and substance of musical expression which went on almost uninterruptedly from the beginning of the seventeenth century up to his time, and has gone on with still longer and more rapid strides to the present day. But, if this element of



free passionate expression differentiates him from his great predecessors in the art, his holding fast by all the functional elements of organic and symmetrical musical form differentiates him equally from his modern followers. In a word, Beethoven marks the transition period from the older classicism to modern romanticism in Music. He was equally a classicist and a romanticist; in him both tendencies showed themselves as mutually controlling and in stable equilibrium.

**SYMPHONY No. 5, IN C MINOR, OPUS 67 . . LUDWIG VAN BEETHOVEN.**

The C minor symphony was for years the pioneer work, the letter of introduction, so to speak, through which Beethoven's genius was made known outside of Germany. In many a French, Italian, English, or American city has this symphony been the first great orchestral work of the master ever performed there, the first to be generally appreciated and admired. And it may be said that nearly everywhere Beethoven's works have been given, this symphony long held the first place in popular estimation. Like Mozart's symphony in G minor and Schubert's great one in C major, this work is absolutely individual and unique in its way; in the whole range of music there is nothing like it. Conceding that it may not be, as a whole, Beethoven's greatest symphony, one must yet acknowledge that nowhere has the great master shown himself more thoroughly and unmistakably himself, more original, and reflecting less of the influence of others. Although the first three of its movements are by no means long, everything in the work is conceived and planned out on the grandest, the most heroic scale. The character of the themes, the daring shown in their development, all show an emotional force, a passionate energy, such as were unknown in music before Beethoven. Only in one of the four movements, the *Andante con moto*, has the composer followed a plan which savors

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in any way of conventionality: in the three others he has steadily shown himself not only original, but distinctly novel and unprecedented. Whether we take the outspoken, unbridled passionateness of the first movement, the weird, unearthly character of the Scherzo,—which Berlioz has compared to a Walpurgisnight scene on the Brocken,—or the frank, straightforward, almost commonplace brilliancy of the Finale, we find in each one of these movements a peculiar character such as no other composer has ever imparted to his music; the whole æsthetic point of view of the work is as original and individual as the music itself.

Wagner has drawn an ingenious parallel between this fifth symphony, in C minor, and the ninth, in D minor. He found that both works began with a picture of determined, passionate struggle, and ended with a protracted outpouring of triumphant joy. It is undeniable that both works have these features in common. But Wagner's argument from these premises that Beethoven added a chorus to the orchestra in the Finale of the ninth symphony because he had already tried to paint his picture of a transition from darkness and struggle to triumph and light by purely orchestral means in the fifth, and had found these means insufficient, that the true fullness of joyous triumph could not be expressed musically without the aid of the "spoken word," of articulate speech,—this argument is to be regarded rather as an ingenious bit of special pleading than as really founded on fact.

The first movement begins with a terrific figure of four notes (three G's followed by a long held E-flat) which has become famous. Ferdinand Ries, Beethoven's pupil, came up to the master's room one morning, his face beaming with enthusiasm, and cried out, "Master! master! I've found out the meaning of the first measure in your C minor symphony: it is Fate knocking at the gate!" The terms in which Beethoven denied having intended any such meaning need not be repeated here; but Ries's explanation made the round of the world, and "Fate knocking at the gate" has ever since been associated with this opening figure in the

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fifth symphony. It is really a contrapuntal figure, worked up in free imitation to form the first theme of the movement. It is to be noticed, however, that this first theme, the melodic character of which is perfectly plain and easily grasped by the ear, does not really exist as an independent melody in any one part in the harmony; in a sense, it may be called a fiction of the ear. In fact, the ear constructs this melody for itself out of the successive repetitions of the initial figure by one part in the harmony after another, for no one part gives out more than a small piece of it. With a rare and masterly economy of material Beethoven uses this same figure of four notes, adding two supplementary notes to it, as the first section of his beautifully melodious and singable second theme. This makes the introduction of the second theme one of the most masterly in all symphonic writing; the connection between the second theme and what has gone before is admirably established, its entrance is thoroughly well prepared, and yet its appearance has all the charm of a surprise,—you do not know it is coming until you have already heard part of it! There is no conclusion-theme in the movement, neither are there any subsidiaries; these two themes (first and second) form the only material out of which the whole structure of the movement is built. Saving the absence of a conclusion-theme, the form of the movement is entirely regular, although the harmony is often exceedingly daring.

The slow movement is probably the one of the four that most contributed to make the symphony popular; in it Beethoven has shown how well he knew how to be “original” and at the same time “just like anybody else.” There is not a measure in the movement (with but two exceptions) that could shock the musical sensibilities of even the least prepared listener; to enjoy its beauties, one need have no previous familiarity with Beethoven’s style, it is so clear, so free from eccentricity or novelty of manner, that no one can find the least obscurity nor “unaccustomedness” in it. The French academic critic F.-J. Fétis found two points in it to which he took exception as errors in harmony. They are really not errors at all, and Fétis himself afterwards became converted to one of them; he even made it the point of departure for his discovery and formulation of an important law of chromatic modulation; but the other one he could never be brought to swallow. The form of the movement has many points in common with the Rondo; indeed, it may be called a combination of the main features of the Rondo-form with that of the Theme with Variations. Every time one of its two principal themes reappears, it appears in a more and more elaborately varied shape. Persons fond of curious coincidences may be interested to know that the peculiar harmony of one of the most original and thoroughly Beethovenish passages in this movement—the one in the Coda, marked *più moto*—is to be found, note for note, in the Minuet of one of Boccherini’s quintets; the resemblance was evidently fortuitous, but is so close that it is hardly possible to hear the passage in Boccherini’s quintet without an inclination to hum Beethoven’s theme to it.



In the Scherzo Beethoven leaves already trodden ground with a vengeance; and yet, curiously enough, the first eight notes of its first theme correspond exactly (in another key, to be sure, and a totally different rhythm) to the first eight notes of the Finale of Mozart's G minor symphony. Here is another chance coincidence! The whole movement disports itself in the realm of the weird, the uncanny and mysterious, and yet without any taint of the merely morbid. It is fantastic and unearthly, but healthily and wholesomely so, without exaggerativeness. As the tricksy revels of the phantom spirits die away, we come upon one of the finest orchestral pictures of "nothing," utter vacancy, total silence, in all music: over a long-drawn-out organ-point the strings sketch out fragments of the theme, for a long time in softest *pianissimo*, until at last the whole orchestra begins to swell in portentous *crescendo*, to lead up to the first grand, triumphal outburst of the Finale. This whole passage is absolutely original and Beethovenish.

The Finale itself, in which the trombones and double-bassoon for the first time add their voices to the orchestra, may be called an idealized triumphal march. In one sense, it is perhaps the most daring movement in the symphony: no one less sure of his own power than Beethoven would have dared to graze the commonplace so closely in the climax of a great work as he has done here. Not that he ever really lapses into the commonplace, far from it, but that no one else could have trusted himself to be so frankly, almost baldly, simple, without being commonplace. The close of the movement is especially characteristic: after a hurried *accelerando*, the music acquires a well-nigh break-neck speed at which a stupendous climax is worked up; when at last the goal has been reached, it seems as if the acquired momentum were so tremendous that Beethoven absolutely could not stop! He repeats the closing C major chord over and over again for measure after measure, as if he could not get enough of

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it. He does much the same thing at the end of the eighth symphony, in F major. It is, to change the simile, as if he had so much steam on that, after stopping at his proposed goal, he must *blow it off*, or else burst!



ANTONIN DVOŘÁK (born at Mühhlhausen, Bohemia, on September 8, 1841, still living in New York) stands in the foremost rank of composers to-day. His father was a butcher, and he himself was intended to follow that trade; but his musical talent was so evident that the village schoolmaster gave him some lessons on the violin and in singing, and in 1857 he went to Prag, where he entered an organ school, supporting himself by playing the violin in an orchestra. After graduating from the school, he was engaged as first violin at the National-Theater, and appointed organist in several churches. In 1873 his hymn for chorus and orchestra, *Die Erben des weissen Berges* (known in this country as *A Patriotic Hymn*), to words by the Czech poet Hálek, laid the foundations of his great reputation; in 1875 the Austrian Government awarded him the Artist's Stipend, which enabled him to devote himself almost entirely to composition. This award was made to him largely on the instance of Johannes Brahms, who thought he discovered signs of unusual genius in Dvořák's *Slavische Tänze* for orchestra (opus 46); indeed, this work soon became almost as well and widely known as Brahms's own *Ungarische Tänze*. About 1877 his fame was firmly established all over Europe; in 1884 he visited London as the guest of the Philharmonic Society, and in 1885 conducted his cantata, *The Spectre's Bride*, at the Birmingham Festival, for which it was especially written. Since then he has brought out several more large choral works in England. Last year he came to this country to settle in New York as director of the National Conservatory of Music.

Dvořák is equally celebrated as an orchestral writer, a composer of chamber-music, and of large choral works. He has written several operas, few of which, however, have as yet passed the boundaries of his native Bohemia. It is idle to speculate upon what judgment the future will pass on a still living composer; but it seems as if his fame were destined to rest mainly on his cantatas, oratorios, and *Requiem*. His style is thoroughly individual, albeit a certain Czech national accent is unmistakable in most of his music; if he reflect the influence of one composer more than of another, it is that of Brahms; yet the similarity between the two men is but superficial at best. Dvořák's own nature is too strong and individual to allow of his being anything but himself.

RECITATIVE, "*Abscheulicher! wo eilst du hin?*" AND ARIA, "*Komm Hoffnung, lass den letzten Stern,*" FROM "FIDELIO." . . . LUDWIG VAN BEETHOVEN.

This great scene and air is sung by Leonore after she has overheard Pizarro try to bribe Rocco, the old jailer, to help him kill Florestan, her husband. The text is:—

Abscheulicher! wo eilst du hin?  
 Was hast du vor in wildem Grimme?  
 Des Mitleids Ruf, der Menschheit Stimme,  
 Rührt nichts mehr deinen Tigersinn?  
 Doch, toben auch wie Meereswogen  
 Dir in der Seele Zorn und Wuth,  
 So leuchtet mir ein Farbenbogen,  
 Der hell auf dunkeln Wolken ruht.  
 Der blickt so still, so friedlich nieder,  
 Der spiegelt alte Zeiten wieder,  
 Und neubesänftigt wallt mein Blut.

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Komm Hoffnung, lass den letzten Stern  
 Der Müden nicht erbleichen,  
 Erhell' mein Ziel, sei's noch so fern,  
 Die Liebe wird's erreichen.  
 Ich folg' den innern Triebe,  
 Ich wanke nicht,  
 Mich stärkt die Pflicht  
 Der treuen Gattenliebe.  
 O du, für den ich alles trug,  
 Könnt' ich zur Stelle dringen,  
 Wo Bosheit dich in Fesseln schlug,  
 Und süssen Trost dir bringen!

A literal prose translation of which is as follows:—

Abhorrent one! whither hurriest thou? What is thy intent in wild rage? Will not the call of pity, the voice of humanity, will nothing touch thy tiger-soul? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted!

Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver not, the duty of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort!

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OVERTURE TO "BENVENUTO CELLINI," OP. 23 . . . HECTOR BERLIOZ.

Berlioz wrote two overtures to his first opera, *Benvenuto Cellini*. The first of these, the regular overture to the opera, is the one given at this concert, and is generally known by the name given above. The second was written later (although marked as Opus 9 in Berlioz's catalogue), and was intended to be played before the second act of the opera: it is commonly known as the overture to *le Carnaval Romain*. The overture to *Benvenuto Cellini* begins with a brilliant *allegro* movement in G major, in which the principal theme of the body of the work is immediately announced. This *Allegro*, which is only 22 measures long, is followed by a *Larghetto*, which is properly the introduction of the work. A *cantabile* melody is given out by the flute, oboe, and clarinet in octaves to an accompaniment of pizzicato chords on the strings alternating with short chords on the four horns: this melody is then taken up by the violins, violas, and 'celli in octaves against a flowing arpeggio accompaniment on the wooden wind instruments. Next a more sombre theme is announced on the trombones, and carried out by the clarinet and bass-clarinet in octaves, to an accompaniment of arpeggio and scale passages alternating between the first violins and the flute and oboe. We shall meet with this theme again in the course of the work. A return to the first cantilena on the strings brings this *Larghetto* to a close. The body of the work is an *Allegro deciso con impeto* in 2-2 (*alla breve*) time: it begins *piano* with the theme announced by the full orchestra at the beginning of the overture, then gradually gathers strength and vigor until a *fortissimo* is reached with the entrance



of the second theme, which also is of a rushing, impetuous character, and also in the key of G major. Berlioz calls the second of these two themes the "second theme." According to our analysis of the sonata-form, however, it should more properly be called the "first subsidiary": the real "second theme" comes in later in D major, and has the traditional *cantabile* character. It begins on the clarinet, horns, and bassoons, and is continued by the wooden wind, and then by the strings in a livelier and livelier rhythm, until it merges into the first theme in the working-out. When the third part begins with the first theme in the original key, we soon find a new element introduced: the progress of the music is again and again interrupted by loud exclamations on the trombones and tuba, on a figure borrowed from a passage in the first subsidiary. The battle grows furious, when all at once the second theme in the *Larghetto* bursts forth *fortissimo* in 3-1 time on four trumpets, together with the cornets, trombones, and tuba, against the first subsidiary played by the violins, violas, and 'celli in octaves in 2-2 time. In this manner the first subsidiary of the *Allegro* becomes a running counterpoint against the second theme of the *Larghetto* as its *cantus firmus*,—a favorite device with Berlioz. A brilliant coda brings the overture to a close. The work is heavily scored for the wind instruments and instruments of percussion. Berlioz has shown especial skill in the way he has treated the plain horns,—a skill that would have been needless with our modern chromatic instruments.

It may be well to say here that the published arrangement of this overture for pianoforte solo (by A. Fumagalli) is both incorrect and incomplete, the arranger evidently not noticing or not knowing what to make of the conjunction of the two themes mentioned above. On the other hand, the arrangement for pianoforte for four hands (by Hans von Bülow) is masterly in every respect.

The opera of *Benvenuto Cellini* (text by Auguste Barbier and Léon de Wailly) was brought out at the Académie de Musique in Paris on September 3, 1836. Duprez sang the part of Benvenuto, Mme Dorus-Gras that of Térésa, and Mme Stoltz that of Ascanio. Habeneck conducted. Excepting the overture, which was loudly applauded, the work was a failure with the public. It will not be uninteresting, historically, to cast a glance at the great operas by other composers that were brought out in Paris in

the course of the same decade: Auber's *Muette de Portici* (*Masaniello*) was brought out in 1828; Rossini's *Guillaume Tell* in 1829; Meyerbeer's *Robert le Diable* in 1831; Halévy's *la Juive* in 1835; Meyerbeer's *les Huguenots* on February 29, 1836. Considering this list, and the style that was then popular with the habitués of the Académie de Musique in Paris, it does not seem surprising that a then so unaccustomed and novel style as Berlioz's should not have found favor with the public. The opera was, however, afterwards brought out in Weimar under Liszt's direction with fair success, and made a positive triumph several years later when it was revived by Hans von Bülow. After the first performances in Paris the overture rather fell into oblivion for some time; and until not long ago its companion, the overture to *le Carnaval Romain*, continued to throw it into the shade. But of late years the *Cellini* overture—really the more solid piece of work of the two—has more and more made good its claim to a regular place in the concert repertory of symphony orchestras all over the musical world, and is now looked upon as one of Berlioz's finest works in this form.

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## PROGRAMME.

Ludwig van Beethoven - - Symphony No. 5, in C minor, Op. 67

- |                                     |   |   |   |   |     |
|-------------------------------------|---|---|---|---|-----|
| I. Allegro con brio (C minor)       | - | - | - | - | 2-4 |
| II. Andante con moto (A-flat major) | - | - | - | - | 3-8 |
| III. Allegro (C minor)              | - | - | - | - | 3-4 |
| IV. Allegro (C major)               | - | - | - | - | 4-4 |

Gounod Aria, "Plus grand dans son obscurité," from "Reine de Saba"

Antonín Dvořák - - Slavonic Rhapsody No. 2, in G minor, Op. 45

Ludwig van Beethoven Recitative, "Abscheulicher! wo eilst du hin?"  
and Aria, "Komm Hoffnung, lass den letzten  
Stern," from "Fidelio," Act I, No. 9

Hector Berlioz - - - - Overture, "Benvenuto Cellini"

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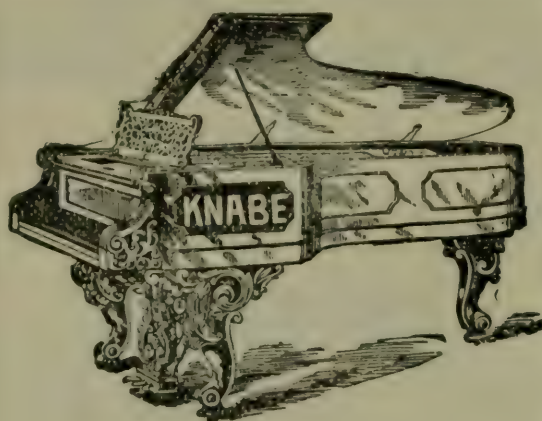
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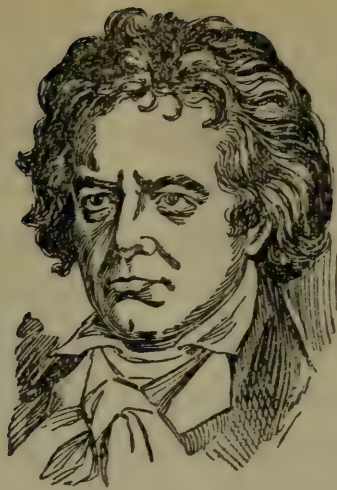
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LUDWIG VAN BEETHOVEN (born in Bonn, December 16, probably 1770, died in Vienna, March 26, 1827). It has been said of Beethoven that he virtually closed the "classic" period in Music, and opened the modern "romantic" period. Like many great composers, he had three successive styles, or "manners:" the first imitative, the second progressive and tending toward a differentiation of his own musical expression from that of his predecessors, the third wholly individual and new. This succession of three distinct manners has been recognized as characteristic of many, if not most, great creators in Art,—in painters, sculptors, and poets, as well as in composers,—and they generally follow in just this order. At first the young artist's style reflects the influence of that of his teachers or of the great models he is most impelled to admire; then he begins to become more conscious of his own individuality, and gradually forms a style of his own,

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more especially fitted to give full expression to that individuality and no other; at last he has fully mastered this new means of expression, he has found a style in which he can fully express himself, and can venture upon new and hitherto untried domains in his art. Yet it should be remembered that these successive "manners" are but more and more complete means of the artist's revealing his individuality to the world, and do not necessarily mark any intrinsic change in his individuality itself; for that remains constant and unaltered from beginning to end.

Thus Beethoven's essential individuality is to be discovered in his earliest works as well as his latest; only in the former it is more veiled, less fully revealed, from his not yet having found the specific means of giving it complete expression. It is half-hidden at first behind forms of expression borrowed from Haydn and Mozart,—but more especially the former, for there were some elements in Mozart's expression and even in his specific artistic nature that were foreign to Beethoven's,—and it takes some scrutiny to detect its presence. But it is really there, for all that, and can be seen by the eye that looks beneath the surface. It is only the superficial listener who could mistake one of Beethoven's earlier opus-numbers for the work of Haydn or Mozart. Even the works that belong to the later part of Beethoven's first period make a different impression from that produced by contemporary or then recent works by Haydn or Mozart. In the matter of formal development there may be little to choose between them; they may be conceived in quite as "advanced" or "modern" a spirit as they,—indeed, they as a rule show something more of this than was ever shown by Haydn, or by Mozart himself, except in his latest operas,—but they bear the stamp of greater youthfulness, of less maturity of feeling and style. In listening to them, you feel that you are not upheld by quite so strong an arm. Von Bülow once said that he could listen with pleasure to a longer list of Mozart's later works than of Beethoven's earlier ones; with Mozart you felt you were having to do with a full-grown man, whereas the young Beethoven still impressed you as not having reached his full development.

But with his third symphony (the *Eroica*) Beethoven may be said to have entered fully upon his second period. Here we find him not only employing a more strongly characterized and individual style, but already doing



pioneer work in the way of still further developing and extending the traditional forms of composition. In the *Eroica* he is original not only in matter, but in manner also. How original he was may be seen from the dismay the symphony threw into the ranks of musical criticism of the day: it was a "preposterous" work, such as the world had never heard before! Here Beethoven had put his new wine into new bottles.

In regard to musical form, the advance Beethoven made in this third symphony — already foreshadowed, however, in his second (in D major) — is to be descried most especially in the first and third movements. Let us take the third movement first into consideration, as it is here that Beethoven's peculiar innovations were most clearly foreshadowed in his second symphony; they thus can claim chronological priority. From the first regular establishment of the sonata-form (which is also that of the symphony\*) under Haydn, the third movement had been a Minuet and Trio. This stately old dance-form, in 3-4 time, had been inserted as a sort of musical *hors d'œuvre* between the slow movement and Finale of the old, not fully developed, sonata, and had grown to be recognized as a regular factor of the form. When first introduced into the symphony, it retained all its original characteristics as a special dance-form, its tempo, rhythm, and general aspect. And here I would call especial attention to its tempo and rhythm: it was in 3-4 time, — that is, with three distinct beats to the measure, — and its peculiar rhythmic trait was its regularly beginning with what

\*I would here refer the reader to the "Entr'acte" in the Programme-book to the first concert of the season of 1892-93. — ED.

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\*During last season the following members of the Faculty appeared as soloists in these concerts: Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.

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might be called an "up-stroke" (or, as prosodists would say, an *anacrusis*) on the third beat of the measure. But, like most dance-forms, so soon as they are no longer used for the specific purposes of the dance, but are employed for their purely musical value, the symphonic Minuet gradually underwent more and more noticeable modifications, especially in the matter of tempo; as it was no longer to be actually danced to, it could well be taken at a brisker tempo than would have suited the character of the dance itself, so long as its general rhythmic character was preserved; and even here the strict subdivision into sections of four measures each (or some multiple of four) was no longer indispensable. From an actual minuet, fit to be danced to, it became an ideal minuet,—recognizable as such by its peculiar rhythmic character, but no longer suited to the purposes of the dance. The most noteworthy change in it was a greater and ever greater acceleration of the tempo. Beethoven at last took the tempo so very much faster that the original rhythmic basis of the minuet — 3-4 time, with three palpable beats to the measure — was entirely lost. The tempo became so rapid that the ear no longer led the listener to count three beats to a measure, but only one; the metrical unit was no longer the quarter-note, but the dotted half-note. With this the whole specifically minuet character was thoroughly effaced, and the movement became something to which the very name of minuet was no longer applicable. So Beethoven chose a new name for it, calling it a Scherzo (Italian for "joke"). And the Scherzo, having once well cut its old minuet moorings, was free further to develop itself in what new ways the composer might please. Here is Beethoven's first advance in modifying the traditional form of the symphony,—the change of the third movement from a Minuet into a Scherzo. The Scherzo, as a new musical form, was Beethoven's first creation.

But of far greater and deeper-going importance than this were the new developments he introduced in the first movement. In the first place he made a more intimate connection between the three main divisions of the movement — first part, middle part (or "free fantasia"), and third part — and also between the smaller subdivisions than had been made by Mozart or Haydn before him,\* thus making the structure of the movement more organic and its component parts less independent in themselves. Then he largely extended the development of each of the three divisions. But his most important innovation was the addition of a free Coda after the third part, thereby giving the form greater architectural symmetry and balance. As the first part of the movement had been counterbalanced by the simi-

\* Haydn and especially Mozart — for in this one respect Haydn was essentially the more "modern" of the two — were fond of rounding off the separate divisions of the movement with almost as definite a cadence as would have served as a close to the whole movement itself.

larly constructed third part, he introduced the Coda as an equally effective counterpoise to the free fantasia; indeed, the Coda is to be recognized as essentially a *second free fantasia*, in which the thematic material exposed in the first part and repeated in nearly the same shape in the third (if with some differences of key) is once more freely worked out and led up to a final climax. It is to be noticed, too, that, although the working-out in the Coda is quite as free as in the middle part of the movement, it is, with Beethoven at least, generally of a different character. The middle part, or free fantasia, generally begins tentatively, then grows more and more strenuous in character until it arrives at a point where it seems suddenly to fall, as from sheer exhaustion, into a state of syncope from which it is aroused by the entrance of the third part; the Coda, on the other hand, usually begins serenely, as if the goal had already been reached and the composer were intoning a pæan to celebrate his happy achievement, which pæan gradually swells into more and more jubilant expansiveness and a triumphant climax brings the whole movement to a close.

Beethoven's transition from his second to his third manner may be roughly marked by his eighth symphony (in F major). Here everything — thematic material, ideal aim, forms and modes of expression — is thoroughly and exclusively his own! Both the man himself and his musical style have attained to full maturity. From this point onward his work tends more and more to leave traditional forms behind, to expand in forms of expression hitherto regarded as unsymphonic, until in his later quartets and pianoforte sonatas we find him adopting forms which most of his contemporaries failed to recognize as having any connection with the sonata whatsoever. It was a common saying for a long time that these latest compositions of Beethoven's were really not sonatas or quartets at all! Still, it is to be noted that, even in his latest developments, Beethoven evinced no tendency to discard any of the essential elements of musical form, of stoutness, coherency, or symmetry of musical organism. All he did do was to drop more and more such *conventional* forms as had been judged hitherto to be peculiarly appropriate to the sonata or symphony; if he threw up his allegiance to the *traditional* symphonic (or sonata) forms, his fealty to well balanced and stoutly organized musical form in general was as marked as ever. And even his alleged disuse of conventional and traditional forms has been somewhat exaggerated by some of his commentators.

Apart from formal considerations, Beethoven may be accounted the first composer who gave full expression to the element of individual *passion* in



music. His works mark a mighty onward step in that gradual emancipation of the *Ego*, of the individual, in both the form and substance of musical expression which went on almost uninterruptedly from the beginning of the seventeenth century up to his time, and has gone on with still longer and more rapid strides to the present day. But, if this element of free passionate expression differentiates him from his great predecessors in the art, his holding fast by all the functional elements of organic and symmetrical musical form differentiates him equally from his modern followers. In a word, Beethoven marks the transition period from the older classicism to modern romanticism in Music. He was equally a classicist and a romanticist; in him both tendencies showed themselves as mutually controlling and in stable equilibrium.

**SYMPHONY NO. 5, IN C MINOR, OPUS 67 . . . LUDWIG VAN BEETHOVEN.**

The C minor symphony was for years the pioneer work, the letter of introduction, so to speak, through which Beethoven's genius was made known outside of Germany. In many a French, Italian, English, or American city has this symphony been the first great orchestral work of the master ever performed there, the first to be generally appreciated and admired. And it may be said that nearly everywhere Beethoven's works have been given, this symphony long held the first place in popular estimation. Like Mozart's symphony in G minor and Schubert's great one in C major, this work is absolutely individual and unique in its way; in the whole range of music there is nothing like it. Conceding that it may not

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be, as a whole, Beethoven's greatest symphony, one must yet acknowledge that nowhere has the great master shown himself more thoroughly and unmistakably himself, more original, and reflecting less of the influence of others. Although the first three of its movements are by no means long, everything in the work is conceived and planned out on the grandest, the most heroic scale. The character of the themes, the daring shown in their development, all show an emotional force, a passionate energy, such as were unknown in music before Beethoven. Only in one of the four movements, the *Andante con moto*, has the composer followed a plan which savors in any way of conventionality: in the three others he has steadily shown himself not only original, but distinctly novel and unprecedented. Whether we take the outspoken, unbridled passionateness of the first movement, the weird, unearthly character of the Scherzo,—which Berlioz has compared to a Walpurgisnight scene on the Brocken,—or the frank, straightforward, almost commonplace brilliancy of the Finale, we find in each one of these movements a peculiar character such as no other composer has ever imparted to his music; the whole æsthetic point of view of the work is as original and individual as the music itself.

Wagner has drawn an ingenious parallel between this fifth symphony, in C minor, and the ninth, in D minor. He found that both works began with a picture of determined, passionate struggle, and ended with a protracted outpouring of triumphant joy. It is undeniable that both works have these features in common. But Wagner's argument from these premises that Beethoven added a chorus to the orchestra in the Finale of the ninth symphony because he had already tried to paint his picture of a transition from darkness and struggle to triumph and light by purely orchestral

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means in the fifth, and had found these means insufficient, that the true fullness of joyous triumph could not be expressed musically without the aid of the "spoken word," of articulate speech,—this argument is to be regarded rather as an ingenious bit of special pleading than as really founded on fact.

The first movement begins with a terrific figure of four notes (three G's followed by a long held E-flat) which has become famous. Ferdinand Ries, Beethoven's pupil, came up to the master's room one morning, his face beaming with enthusiasm, and cried out, "Master! master! I've found out the meaning of the first measure in your C minor symphony: it is Fate knocking at the gate!" The terms in which Beethoven denied having intended any such meaning need not be repeated here; but Ries's explanation made the round of the world, and "Fate knocking at the gate" has ever since been associated with this opening figure in the fifth symphony. It is really a contrapuntal figure, worked up in free imitation to form the first theme of the movement. It is to be noticed, however, that this first theme, the melodic character of which is perfectly plain and easily grasped by the ear, does not really exist as an independent melody in any one part in the harmony; in a sense, it may be called a fiction of the ear. In fact, the ear constructs this melody for itself out of the successive repetitions of the initial figure by one part in the harmony after another, for no one part gives out more than a small piece of it. With a rare and masterly economy of material Beethoven uses this same figure of four notes, adding two supplementary notes to it, as the first section of his beautifully melodious and singable second theme. This makes the introduction of the second theme one of the most masterly in all symphonic writing; the connection between the second theme and what has gone before is admirably established, its entrance is thoroughly well prepared, and yet its appearance has all the charm of a surprise,—you do not know it is coming until you have already heard part of it! There is no conclusion-theme in the movement, neither are there any subsidiaries; these two themes (first and second) form the only material out of which the whole structure of the movement is built. Saving the absence of a conclusion-theme, the form of the movement is entirely regular, although the harmony is often exceedingly daring.

The slow movement is probably the one of the four that most contributed to make the symphony popular; in it Beethoven has shown how well he knew how to be "original" and at the same time "just like anybody else." There is not a measure in the movement (with but two exceptions) that could shock the musical sensibilities of even the least prepared listener; to

enjoy its beauties, one need have no previous familiarity with Beethoven's style, it is so clear, so free from eccentricity or novelty of manner, that no one can find the least obscurity nor "unaccustomedness" in it. The French academic critic F.-J. Fétis found two points in it to which he took exception as errors in harmony. They are really not errors at all, and Fétis himself afterwards became converted to one of them; he even made it the point of departure for his discovery and formulation of an important law of chromatic modulation; but the other one he could never be brought to swallow. The form of the movement has many points in common with the Rondo; indeed, it may be called a combination of the main features of the Rondo-form with that of the Theme with Variations. Every time one of its two principal themes reappears, it appears in a more and more elaborately varied shape. Persons fond of curious coincidences may be interested to know that the peculiar harmony of one of the most original and thoroughly Beethovenish passages in this movement — the one in the Coda, marked *più moto* — is to be found, note for note, in the Minuet of one of Boccherini's quintets; the resemblance was evidently fortuitous, but is so close that it is hardly possible to hear the passage in Boccherini's quintet without an inclination to hum Beethoven's theme to it.

In the Scherzo Beethoven leaves already trodden ground with a vengeance; and yet, curiously enough, the first eight notes of its first theme correspond exactly (in another key, to be sure, and a totally different rhythm) to the first eight notes of the Finale of Mozart's G minor symphony. Here is another chance coincidence! The whole movement disports itself in the realm of the weird, the uncanny and mysterious, and yet without any taint of the merely morbid. It is fantastic and unearthly, but healthily and wholesomely so, without exaggerativeness. As the tricky revels of the phantom spirits die away, we come upon one of the finest orchestral pictures of "nothing," utter vacancy, total silence, in all music: over a long-drawn-out organ-point the strings sketch out fragments of the theme, for a long time in softest *pianissimo*, until at last the whole orchestra begins to swell in portentous *crescendo*, to lead up to the first grand, triumphal outburst of the Finale. This whole passage is absolutely original and Beethovenish.

The Finale itself, in which the trombones and double-bassoon for the first time add their voices to the orchestra, may be called an idealized triumphal march. In one sense, it is perhaps the most daring movement in the symphony: no one less sure of his own power than Beethoven would have dared to graze the commonplace so closely in the climax of a great



work as he has done here. Not that he ever really lapses into the commonplace, far from it, but that no one else could have trusted himself to be so frankly, almost baldly, simple, without being commonplace. The close of the movement is especially characteristic: after a hurried *accelerando*, the music acquires a well-nigh break-neck speed at which a stupendous climax is worked up; when at last the goal has been reached, it seems as if the acquired momentum were so tremendous that Beethoven absolutely could not stop! He repeats the closing C major chord over and over again for measure after measure, as if he could not get enough of it. He does much the same thing at the end of the eighth symphony, in F major. It is, to change the simile, as if he had so much steam on that, after stopping at his proposed goal, he must *blow it off*, or else burst!



ANTONIN DVOŘÁK (born at Mühlhausen, Bohemia, on September 8, 1841, still living in New York) stands in the foremost rank of composers to-day. His father was a butcher, and he himself was intended to follow that trade; but his musical talent was so evident that the village schoolmaster gave him some lessons on the violin and in singing, and in 1857 he went to Prag, where he entered an organ school, supporting himself by playing the violin in an orchestra. After graduating from the school, he was engaged as first violin at the National-Theater, and appointed organist in several churches. In 1873 his hymn for chorus and orchestra, *Die Erben des weissen Berges* (known in this country as *A Patriotic Hymn*), to words by the Czech poet

Hálek, laid the foundations of his great reputation ; in 1875 the Austrian Government awarded him the Artist's Stipend, which enabled him to devote himself almost entirely to composition. This award was made to him largely on the instance of Johannes Brahms, who thought he discovered signs of unusual genius in Dvořák's *Slavische Tänze* for orchestra (opus 46) ; indeed, this work soon became almost as well and widely known as Brahms's own *Ungarische Tänze*. About 1877 his fame was firmly established all over Europe ; in 1884 he visited London as the guest of the Philharmonic Society, and in 1885 conducted his cantata, *The Spectre's Bride*, at the Birmingham Festival, for which it was especially written. Since then he has brought out several more large choral works in England. Last year he came to this country to settle in New York as director of the National Conservatory of Music.

Dvořák is equally celebrated as an orchestral writer, a composer of chamber-music, and of large choral works. He has written several operas, few of which, however, have as yet passed the boundaries of his native Bohemia. It is idle to speculate upon what judgment the future will pass on a still living composer ; but it seems as if his fame were destined to rest mainly on his cantatas, oratorios, and *Requiem*. His style is thoroughly individual, albeit a certain Czech national accent is unmistakable in most of his music ; if he reflect the influence of one composer more than of another, it is that of Brahms ; yet the similarity between the two men is but superficial at best. Dvořák's own nature is too strong and individual to allow of his being anything but himself.

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RECITATIVE, "*Abscheulicher! wo eilst du hin?*" AND ARIA, "*Komm Hoffnung, lass den letzten Stern,*" FROM "FIDELIO." . . . LUDWIG VAN BEETHOVEN.

This great scene and air is sung by Leonore after she has overheard Pizarro try to bribe Rocco, the old jailer, to help him kill Florestan, her husband. The text is:—

Abscheulicher! wo eilst du hin?  
Was hast du vor in wildem Grimme?  
Des Mitleids Ruf, der Menschheit Stimme,  
Rührt nichts mehr deinen Tigersinn?

Doch, toben auch wie Meereswogen  
Dir in der Seele Zorn und Wuth,  
So leuchtet mir ein Farbenbogen,  
Der hell auf dunkeln Wolken ruht.  
Der blickt so still, so friedlich nieder,  
Der spiegelt alte Zeiten wieder,  
Und neubesänftigt wallt mein Blut.

---

Komm Hoffnung, lass den letzten Stern  
Der Müden nicht erbleichen,  
Erhell' mein Ziel, sei's noch so fern,  
Die Liebe wird's erreichen.  
Ich folg' den innern Triebe,  
Ich wanke nicht,  
Mich stärkt die Pflicht  
Der treuen Gattenliebe.  
O du, für den ich alles trug,  
Könnst' ich zur Stelle dringen,  
Wo Bosheit dich in Fesseln schlug,  
Und süßen Trost dir bringen

A literal prose translation of which is as follows:—

Abhorrent one! whither hurriest thou? What is thy intent in wild rage? Will not the call of pity, the voice of humanity, will nothing touch thy tiger-soul? But, though anger and rage storm in thy soul like ocean waves, there shines upon me a colored bow that rests brightly on the dark clouds. It looks down so still, so peacefully, it mirrors old times again, and my blood flows fresh-quieted!

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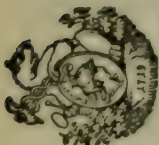
Come, Hope, let not the tired one's last star fade, illumine my goal, were it never so distant, love would reach it. I follow the inner impulse, I waver not, the duty of faithful conjugal love strengthens me. O thou for whom I have borne all, could I but make my way to the spot where malice has cast thee into chains, and bring thee sweet comfort!



OVERTURE TO "BENVENUTO CELLINI," OP. 23 . . . HECTOR BERLIOZ.

Berlioz wrote two overtures to his first opera, *Benvenuto Cellini*. The first of these, the regular overture to the opera, is the one given at this concert, and is generally known by the name given above. The second was written later (although marked as Opus 9 in Berlioz's catalogue), and was intended to be played before the second act of the opera: it is commonly known as the overture to *le Carnaval Romain*. The overture to *Benvenuto Cellini* begins with a brilliant *allegro* movement in G major, in which the principal theme of the body of the work is immediately announced. This *Allegro*, which is only 22 measures long, is followed by a *Larghetto*, which is properly the introduction of the work. A *cantabile* melody is given out by the flute, oboe, and clarinet in octaves to an accompaniment of pizzicato chords on the strings alternating with short chords on the

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four horns: this melody is then taken up by the violins, violas, and 'celli in octaves against a flowing arpeggio accompaniment on the wooden wind instruments. Next a more sombre theme is announced on the trombones, and carried out by the clarinet and bass-clarinet in octaves, to an accompaniment of arpeggio and scale passages alternating between the first violins and the flute and oboe. We shall meet with this theme again in the course of the work. A return to the first cantilena on the strings brings this *Larghetto* to a close. The body of the work is an *Allegro deciso con impeto* in 2-2 (*alla breve*) time: it begins *piano* with the theme announced by the full orchestra at the beginning of the overture, then gradually gathers strength and vigor until a *fortissimo* is reached with the entrance of the second theme, which also is of a rushing, impetuous character, and also in the key of G major. Berlioz calls the second of these two themes the "second theme." According to our analysis of the sonata-form, however, it should more properly be called the "first subsidiary": the real "second theme" comes in later in D major, and has the traditional *cantabile* character. It begins on the clarinet, horns, and bassoons, and is continued by the wooden wind, and then by the strings in a livelier and livelier rhythm, until it merges into the first theme in the working-out. When the third part begins with the first theme in the original key, we soon find a new element introduced: the progress of the music is again and again interrupted by loud exclamations on the trombones and tuba, on a figure borrowed from a passage in the first subsidiary. The battle grows furious, when all at once the second theme in the *Larghetto* bursts forth *fortissimo* in 3-1 time on four trumpets, together with the cornets, trombones, and tuba, against the first subsidiary played by the violins, violas, and 'celli in octaves in 2-2 time. In this manner the first subsidiary of the *Allegro* becomes a running counterpoint against the second theme of the *Larghetto* as its *cantus firmus*,—a favorite device with Berlioz. A brilliant coda brings the overture to a close. The work is heavily scored for the wind instruments and instruments of percussion. Berlioz has shown especial skill in the way he has treated the plain horns,—a skill that would have been needless with our modern chromatic instruments.

It may be well to say here that the published arrangement of this overture for pianoforte solo (by A. Fumagalli) is both incorrect and incomplete, the arranger evidently not noticing or not knowing what to make of the conjunction of the two themes mentioned above. On the other hand, the arrangement for pianoforte for four hands (by Hans von Bülow) is masterly in every respect.

The opera of *Benvenuto Cellini* (text by Auguste Barbier and Léon de Wailly) was brought out at the Académie de Musique in Paris on September 3, 1836. Duprez sang the part of Benvenuto, Mme Dorus-Gras that of Térésa, and Mme Stoltz that of Ascanio. Habeneck conducted. Excepting the overture, which was loudly applauded, the work was a failure with the public. It will not be uninteresting, historically, to cast a glance at the great operas by other composers that were brought out in Paris in the course of the same decade: Auber's *Muette de Portici* (*Masaniello*) was brought out in 1828; Rossini's *Guillaume Tell* in 1829; Meyerbeer's *Robert le Diable* in 1831; Halévy's *la Juive* in 1835; Meyerbeer's *les Huguenots* on February 29, 1836. Considering this list, and the style that was then popular with the habitués of the Académie de Musique in Paris, it does not seem surprising that a then so unaccustomed and novel style as Berlioz's should not have found favor with the public. The opera was, however, afterwards brought out in Weimar under Liszt's direction with fair success, and made a positive triumph several years later when it was revived by Hans von Bülow. After the first performances in Paris the overture rather fell into oblivion for some time; and until not long ago its companion, the overture to *le Carnaval Romain*, continued to throw it into the shade. But of late years the *Cellini* overture—really the more solid piece of work of the two—has more and more made good its claim to a regular place in the concert repertory of symphony orchestras all over the musical world, and is now looked upon as one of Berlioz's finest works in this form.

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At Eight.

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Ludwig van Beethoven - - - Symphony No. 5, in C minor, Op. 67

- |                                     |   |   |   |   |     |
|-------------------------------------|---|---|---|---|-----|
| I. Allegro con brio (C minor)       | - | - | - | - | 2-4 |
| II. Andante con moto (A-flat major) | - | - | - | - | 3-8 |
| III. Allegro (C minor)              | - | - | - | - | 3-4 |
| IV. Allegro (C major)               | - | - | - | - | 4-4 |

Jules Massenet - - - Aria, "Pleurez mes yeux," from "Le Cid"

Antonín Dvořák - Slavonic Rhapsody No. 2, in G minor, Op. 45

Mozart - - - - - Aria from "Marriage of Figaro"

Hector Berlioz - - - - - Overture, "Benvenuto Cellini"

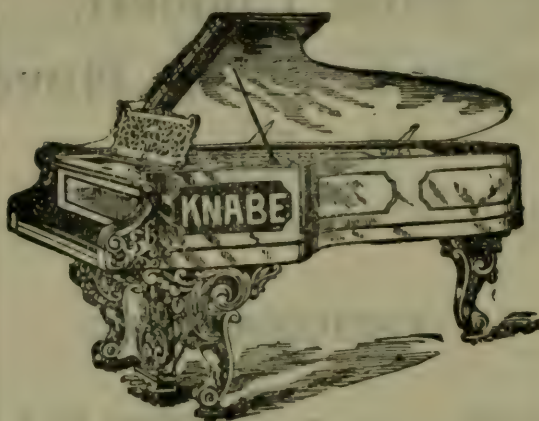
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LUDWIG VAN BEETHOVEN (born in Bonn, December 16, probably 1770, died in Vienna, March 26, 1827). It has been said of Beethoven that he virtually closed the "classic" period in Music, and opened the modern "romantic" period. Like many great composers, he had three successive styles, or "manners:" the first imitative, the second progressive and tending toward a differentiation of his own musical expression from that of his predecessors, the third wholly individual and new. This succession of three distinct manners has been recognized as characteristic of many, if not most, great creators in Art,—in painters, sculptors, and poets, as well as in composers,—and they generally follow in just this order. At first the young artist's style reflects the influence of that of his teachers or of the great models he is most impelled to admire; then he begins to become more conscious of his own individuality, and gradually forms a style of his own, more especially fitted to give full expression to that individuality and no

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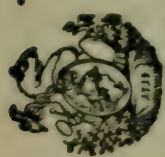
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other; at last he has fully mastered this new means of expression, he has found a style in which he can fully express himself, and can venture upon new and hitherto untried domains in his art. Yet it should be remembered that these successive "manners" are but more and more complete means of the artist's revealing his individuality to the world, and do not necessarily mark any intrinsic change in his individuality itself; for that remains constant and unaltered from beginning to end.

Thus Beethoven's essential individuality is to be discovered in his earliest works as well as his latest; only in the former it is more veiled, less fully revealed, from his not yet having found the specific means of giving it complete expression. It is half-hidden at first behind forms of expression borrowed from Haydn and Mozart,—but more especially the former, for there were some elements in Mozart's expression and even in his specific artistic nature that were foreign to Beethoven's,—and it takes some scrutiny to detect its presence. But it is really there, for all that, and can be seen by the eye that looks beneath the surface. It is only the superficial listener who could mistake one of Beethoven's earlier opus-numbers for the work of Haydn or Mozart. Even the works that belong to the later part of Beethoven's first period make a different impression from that produced by contemporary or then recent works by Haydn or Mozart. In the matter of formal development there may be little to choose between them; they may be conceived in quite as "advanced" or "modern" a spirit as they,—indeed, they as a rule show something more of this than was ever shown by Haydn, or by Mozart himself, except in his latest operas,—but they bear the stamp of greater youthfulness, of less maturity of feeling and style. In listening to them, you feel that you are not upheld by quite so

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strong an arm. Von Bülow once said that he could listen with pleasure to a longer list of Mozart's later works than of Beethoven's earlier ones ; with Mozart you felt you were having to do with a full-grown man, whereas the young Beethoven still impressed you as not having reached his full development.

But with his third symphony (the *Eroica*) Beethoven may be said to have entered fully upon his second period. Here we find him not only employing a more strongly characterized and individual style, but already doing pioneer work in the way of still further developing and extending the traditional forms of composition. In the *Eroica* he is original not only in matter, but in manner also. How original he was may be seen from the dismay the symphony threw into the ranks of musical criticism of the day : it was a "preposterous" work, such as the world had never heard before ! Here Beethoven had put his new wine into new bottles.

In regard to musical form, the advance Beethoven made in this third symphony — already foreshadowed, however, in his second (in D major) — is to be descried most especially in the first and third movements. Let us take the third movement first into consideration, as it is here that Beethoven's peculiar innovations were most clearly foreshadowed in his second symphony ; they thus can claim chronological priority. From the first regular establishment of the sonata-form (which is also that of the symphony\*) under Haydn, the third movement had been a Minuet and Trio. This stately old dance-form, in 3-4 time, had been inserted as a sort of musical *hors d'œuvre* between the slow movement and Finale of the old,

\* I would here refer the reader to the "Entr'acte" in the Programme-book to the first concert of the season of 1892-93.—ED.

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not fully developed, sonata, and had grown to be recognized as a regular factor of the form. When first introduced into the symphony, it retained all its original characteristics as a special dance-form, its tempo, rhythm, and general aspect. And here I would call especial attention to its tempo and rhythm: it was in 3-4 time,—that is, with three distinct beats to the measure,—and its peculiar rhythmic trait was its regularly beginning with what might be called an “up-stroke” (or, as prosodists would say, an *anacrusis*) on the third beat of the measure. But, like most dance-forms, so soon as they are no longer used for the specific purposes of the dance, but are employed for their purely musical value, the symphonic Minuet gradually underwent more and more noticeable modifications, especially in the matter of tempo; as it was no longer to be actually danced to, it could well be taken at a brisker tempo than would have suited the character of the dance itself, so long as its general rhythmic character was preserved; and even here the strict subdivision into sections of four measures each (or some multiple of four) was no longer indispensable. From an actual minuet, fit to be danced to, it became an ideal minuet,—recognizable as such by its peculiar rhythmic character, but no longer suited to the purposes of the dance. The most noteworthy change in it was a greater and ever greater acceleration of the tempo. Beethoven at last took the tempo so very much faster that the original rhythmic basis of the minuet — 3-4 time, with three palpable beats to the measure — was entirely lost. The tempo became so rapid that the ear no longer led the listener to count three beats to a measure, but only one; the metrical unit was no longer the quarter-note, but the dotted half-note. With this the whole specifically minuet character was thoroughly effaced, and the movement became something to which the very name of minuet was no longer applicable. So Beethoven chose a new name for it, calling it a Scherzo (Italian for “joke”). And the Scherzo, having once well cut its old minuet moorings, was free further to develop itself in what new ways the composer might please. Here is Beethoven’s first advance in modifying the traditional form of the symphony,—the change of the third movement from a Minuet into a Scherzo. The Scherzo, as a new musical form, was Beethoven’s first creation.

But of far greater and deeper-going importance than this were the new developments he introduced in the first movement. In the first place he made a more intimate connection between the three main divisions of the movement — first part, middle part (or “free fantasia”), and third part — and also between the smaller subdivisions than had been made by Mozart or Haydn before him,\* thus making the structure of the movement more

\* Haydn and especially Mozart — for in this one respect Haydn was essentially the more “modern” of the two — were fond of rounding off the separate divisions of the movement with almost as definite a cadence as would have served as a close to the whole movement itself.

organic and its component parts less independent in themselves. Then he largely extended the development of each of the three divisions. But his most important innovation was the addition of a free Coda after the third part, thereby giving the form greater architectural symmetry and balance. As the first part of the movement had been counterbalanced by the similarly constructed third part, he introduced the Coda as an equally effective counterpoise to the free fantasia; indeed, the Coda is to be recognized as essentially a *second free fantasia*, in which the thematic material exposed in the first part and repeated in nearly the same shape in the third (if with some differences of key) is once more freely worked out and led up to a final climax. It is to be noticed, too, that, although the working-out in the Coda is quite as free as in the middle part of the movement, it is, with Beethoven at least, generally of a different character. The middle part, or free fantasia, generally begins tentatively, then grows more and more strenuous in character until it arrives at a point where it seems suddenly to fall, as from sheer exhaustion, into a state of syncope from which it is aroused by the entrance of the third part; the Coda, on the other hand, usually begins serenely, as if the goal had already been reached and the composer were intoning a pæan to celebrate his happy achievement, which pæan gradually swells into more and more jubilant expansiveness and a triumphant climax brings the whole movement to a close.

Beethoven's transition from his second to his third manner may be roughly marked by his eighth symphony (in F major). Here everything — thematic material, ideal aim, forms and modes of expression — is thoroughly and exclusively his own! Both the man himself and his musical style have attained to full maturity. From this point onward his work

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tends more and more to leave traditional forms behind, to expand in forms of expression hitherto regarded as unsymphonic, until in his later quartets and pianoforte sonatas we find him adopting forms which most of his contemporaries failed to recognize as having any connection with the sonata whatsoever. It was a common saying for a long time that these latest compositions of Beethoven's were really not sonatas or quartets at all! Still, it is to be noted that, even in his latest developments, Beethoven evinced no tendency to discard any of the essential elements of musical form, of stoutness, coherency, or symmetry of musical organism. All he did do was to drop more and more such *conventional* forms as had been judged hitherto to be peculiarly appropriate to the sonata or symphony; if he threw up his allegiance to the *traditional* symphonic (or sonata) forms, his fealty to well balanced and stoutly organized musical form in general was as marked as ever. And even his alleged disuse of conventional and traditional forms has been somewhat exaggerated by some of his commentators.

Apart from formal considerations, Beethoven may be accounted the first composer who gave full expression to the element of individual *passion* in music. His works mark a mighty onward step in that gradual emancipation of the *Ego*, of the individual, in both the form and substance of musical expression which went on almost uninterruptedly from the beginning of the seventeenth century up to his time, and has gone on with still longer and more rapid strides to the present day. But, if this element of free passionate expression differentiates him from his great predecessors in the art, his holding fast by all the functional elements of organic and symmetrical musical form differentiates him equally from his modern fol-

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lowers. In a word, Beethoven marks the transition period from the older classicism to modern romanticism in Music. He was equally a classic and a romanticist; in him both tendencies showed themselves as mutually controlling and in stable equilibrium.

**SYMPHONY NO. 5, IN C MINOR, OPUS 67 . . LUDWIG VAN BEETHOVEN.**

The C minor symphony was for years the pioneer work, the letter of introduction, so to speak, through which Beethoven's genius was made known outside of Germany. In many a French, Italian, English, or American city has this symphony been the first great orchestral work of the master ever performed there, the first to be generally appreciated and admired. And it may be said that nearly everywhere Beethoven's works have been given, this symphony long held the first place in popular estimation. Like Mozart's symphony in G minor and Schubert's great one in C major, this work is absolutely individual and unique in its way; in the whole range of music there is nothing like it. Conceding that it may not be, as a whole, Beethoven's greatest symphony, one must yet acknowledge that nowhere has the great master shown himself more thoroughly and unmistakably himself, more original, and reflecting less of the influence of others. Although the first three of its movements are by no means long, everything in the work is conceived and planned out on the grandest, the most heroic scale. The character of the themes, the daring shown in their development, all show an emotional force, a passionate energy, such as were unknown in music before Beethoven. Only in one of the four move-

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ments, the *Andante con moto*, has the composer followed a plan which savors in any way of conventionality: in the three others he has steadily shown himself not only original, but distinctly novel and unprecedented. Whether we take the outspoken, unbridled passionateness of the first movement, the weird, unearthly character of the Scherzo,—which Berlioz has compared to a Walpurgisnight scene on the Brocken,—or the frank, straightforward, almost commonplace brilliancy of the Finale, we find in each one of these movements a peculiar character such as no other composer has ever imparted to his music; the whole æsthetic point of view of the work is as original and individual as the music itself.

Wagner has drawn an ingenious parallel between this fifth symphony, in C minor, and the ninth, in D minor. He found that both works began with a picture of determined, passionate struggle, and ended with a protracted outpouring of triumphant joy. It is undeniable that both works have these features in common. But Wagner's argument from these premises that Beethoven added a chorus to the orchestra in the Finale of the ninth symphony because he had already tried to paint his picture of a transition from darkness and struggle to triumph and light by purely orchestral means in the fifth, and had found these means insufficient, that the true fullness of joyous triumph could not be expressed musically without the aid of the "spoken word," of articulate speech,—this argument is to be regarded rather as an ingenious bit of special pleading than as really founded on fact.

The first movement begins with a terrific figure of four notes (three G's followed by a long held E-flat) which has become famous. Ferdinand Ries, Beethoven's pupil, came up to the master's room one morning, his face beaming with enthusiasm, and cried out, "Master! master! I've

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found out the meaning of the first measure in your C minor symphony: it is Fate knocking at the gate!" The terms in which Beethoven denied having intended any such meaning need not be repeated here; but Ries's explanation made the round of the world, and "Fate knocking at the gate" has ever since been associated with this opening figure in the fifth symphony. It is really a contrapuntal figure, worked up in free imitation to form the first theme of the movement. It is to be noticed, however, that this first theme, the melodic character of which is perfectly plain and easily grasped by the ear, does not really exist as an independent melody in any one part in the harmony; in a sense, it may be called a fiction of the ear. In fact, the ear constructs this melody for itself out of the successive repetitions of the initial figure by one part in the harmony after another, for no one part gives out more than a small piece of it. With a rare and masterly economy of material Beethoven uses this same figure of four notes, adding two supplementary notes to it, as the first section of his beautifully melodious and singable second theme. This makes the introduction of the second theme one of the most masterly in all symphonic writing; the connection between the second theme and what has gone before is admirably established, its entrance is thoroughly well prepared, and yet its appearance has all the charm of a surprise,—you do not know it is coming until you have already heard part of it! There is no conclusion-theme in the movement, neither are there any subsidiaries; these two themes (first and second) form the only material out of which the whole structure of the movement is built. Saving the absence of a conclusion-theme, the form of the movement is entirely regular, although the harmony is often exceedingly daring.

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The slow movement is probably the one of the four that most contributed to make the symphony popular ; in it Beethoven has shown how well he knew how to be "original" and at the same time "just like anybody else." There is not a measure in the movement (with but two exceptions) that could shock the musical sensibilities of even the least prepared listener ; to enjoy its beauties, one need have no previous familiarity with Beethoven's style, it is so clear, so free from eccentricity or novelty of manner, that no one can find the least obscurity nor "unaccustomedness" in it. The French academic critic F.-J. Fétis found two points in it to which he took exception as errors in harmony. They are really not errors at all, and Fétis himself afterwards became converted to one of them ; he even made it the point of departure for his discovery and formulation of an important law of chromatic modulation ; but the other one he could never be brought to swallow. The form of the movement has many points in common with the Rondo ; indeed, it may be called a combination of the main features of the Rondo-form with that of the Theme with Variations. Every time one of its two principal themes reappears, it appears in a more and more elaborately varied shape. Persons fond of curious coincidences may be interested to know that the peculiar harmony of one of the most original and thoroughly Beethovenish passages in this movement — the one in the Coda, marked *più moto* — is to be found, note for note, in the Minuet of one of Boccherini's quintets ; the resemblance was evidently fortuitous, but is so close that it is hardly possible to hear the passage in Boccherini's quintet without an inclination to hum Beethoven's theme to it.

In the Scherzo Beethoven leaves already trodden ground with a vengeance ; and yet, curiously enough, the first eight notes of its first theme correspond exactly (in another key, to be sure, and a totally different rhythm) to the first eight notes of the Finale of Mozart's G minor symphony. Here is another chance coincidence ! The whole movement disports itself in the realm of the weird, the uncanny and mysterious, and yet without any taint of the merely morbid. It is fantastic and unearthly, but healthily and wholesomely so, without exaggerativeness. As the tricky revels of the phantom spirits die away, we come upon one of the finest orchestral pictures of "nothing," utter vacancy, total silence, in all music : over a long-drawn-out organ-point the strings sketch out fragments of the theme, for a long time in softest *pianissimo*, until at last the whole orchestra begins to swell in portentous *crescendo*, to lead up to the first grand, triumphal outburst of the Finale. This whole passage is absolutely original and Beethovenish.

The Finale itself, in which the trombones and double-bassoon for the

first time add their voices to the orchestra, may be called an idealized triumphal march. In one sense, it is perhaps the most daring movement in the symphony : no one less sure of his own power than Beethoven would have dared to graze the commonplace so closely in the climax of a great work as he has done here. Not that he ever really lapses into the commonplace, far from it, but that no one else could have trusted himself to be so frankly, almost baldly, simple, without being commonplace. The close of the movement is especially characteristic : after a hurried *accelerando*, the music acquires a well-nigh break-neck speed at which a stupendous climax is worked up ; when at last the goal has been reached, it seems as if the acquired momentum were so tremendous that Beethoven absolutely could not stop ! He repeats the closing C major chord over and over again for measure after measure, as if he could not get enough of it. He does much the same thing at the end of the eighth symphony, in F major. It is, to change the simile, as if he had so much steam on that, after stopping at his proposed goal, he must *blow it off*, or else burst !



ANTONIN DVOŘÁK (born at Mühldhausen, Bohemia, on September 8, 1841, still living in New York) stands in the foremost rank of composers to-day. His father was a butcher, and he himself was intended to follow that trade ; but his musical talent was so evident that the village schoolmaster gave him some lessons on the violin and in singing, and in 1857 he went to Prag, where he entered an organ school, supporting himself by playing the violin in an orchestra. After graduating from the school, he was engaged as first violin at the National-Theater, and appointed organist in several churches.



In 1873 his hymn for chorus and orchestra, *Die Erben des weissen Berges* (known in this country as *A Patriotic Hymn*), to words by the Czech poet Hálek, laid the foundations of his great reputation; in 1875 the Austrian Government awarded him the Artist's Stipend, which enabled him to devote himself almost entirely to composition. This award was made to him largely on the instance of Johannes Brahms, who thought he discovered signs of unusual genius in Dvořák's *Slavische Tänze* for orchestra (opus 46); indeed, this work soon became almost as well and widely known as Brahms's own *Ungarische Tänze*. About 1877 his fame was firmly established all over Europe; in 1884 he visited London as the guest of the Philharmonic Society, and in 1885 conducted his cantata, *The Spectre's Bride*, at the Birmingham Festival, for which it was especially written. Since then he has brought out several more large choral works in England. Last year he came to this country to settle in New York as director of the National Conservatory of Music.

Dvořák is equally celebrated as an orchestral writer, a composer of chamber-music, and of large choral works. He has written several operas, few of which, however, have as yet passed the boundaries of his native Bohemia. It is idle to speculate upon what judgment the future will pass on a still living composer; but it seems as if his fame were destined to rest mainly on his cantatas, oratorios, and *Requiem*. His style is thoroughly individual, albeit a certain Czech national accent is unmistakable in most of his music; if he reflect the influence of one composer more than of another, it is that of Brahms; yet the similarity between the two men is but superficial at best. Dvořák's own nature is too strong and individual to allow of his being anything but himself.

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OVERTURE TO "BENVENUTO CELLINI," OP. 23 . . . HECTOR BERLIOZ.

Berlioz wrote two overtures to his first opera, *Benvenuto Cellini*. The first of these, the regular overture to the opera, is the one given at this concert, and is generally known by the name given above. The second was written later (although marked as Opus 9 in Berlioz's catalogue), and was intended to be played before the second act of the opera: it is commonly known as the overture to *le Carnaval Romain*. The overture to *Benvenuto Cellini* begins with a brilliant *allegro* movement in G major, in which the principal theme of the body of the work is immediately announced. This *Allegro*, which is only 22 measures long, is followed by a *Larghetto*, which is properly the introduction of the work. A *cantabile* melody is given out by the flute, oboe, and clarinet in octaves to an accompaniment of pizzicato chords on the strings alternating with short chords on the four horns: this melody is then taken up by the violins, violas, and 'celli in octaves against a flowing arpeggio accompaniment on the wooden wind instruments. Next a more sombre theme is announced on the trombones, and carried out by the clarinet and bass-clarinet in octaves, to an accompaniment of arpeggio and scale passages alternating between the first violins and the flute and oboe. We shall meet with this theme again in the course of the work. A return to the first cantilena on the strings brings this *Larghetto* to a close. The body of the work is an *Allegro deciso con impeto* in 2-2 (*alla breve*) time: it begins *piano* with the theme announced by the full orchestra at the beginning of the overture, then gradually gathers strength and vigor until a *fortissimo* is reached with the entrance of the second theme, which also is of a rushing, impetuous character, and also in the key of G major. Berlioz calls the second of these two themes the "second theme." According to our analysis of the sonata-form, how-



ever, it should more properly be called the "first subsidiary": the real "second theme" comes in later in D major, and has the traditional *cantabile* character. It begins on the clarinet, horns, and bassoons, and is continued by the wooden wind, and then by the strings in a livelier and livelier rhythm, until it merges into the first theme in the working-out. When the third part begins with the first theme in the original key, we soon find a new element introduced: the progress of the music is again and again interrupted by loud exclamations on the trombones and tuba, on a figure borrowed from a passage in the first subsidiary. The battle grows furious, when all at once the second theme in the *Larghetto* bursts forth *fortissimo* in 3-1 time on four trumpets, together with the cornets, trombones, and tuba, against the first subsidiary played by the violins, violas, and 'celli in octaves in 2-2 time. In this manner the first subsidiary of the *Allegro* becomes a running counterpoint against the second theme of the *Larghetto* as its *cantus firmus*,—a favorite device with Berlioz. A brilliant coda brings the overture to a close. The work is heavily scored for the wind instruments and instruments of percussion. Berlioz has shown especial skill in the way he has treated the plain horns,—a skill that would have been needless with our modern chromatic instruments.

It may be well to say here that the published arrangement of this overture for pianoforte solo (by A. Fumagalli) is both incorrect and incomplete, the arranger evidently not noticing or not knowing what to make of the conjunction of the two themes mentioned above. On the other hand, the arrangement for pianoforte for four hands (by Hans von Bülow) is masterly in every respect.

The opera of *Benvenuto Cellini* (text by Auguste Barbier and Léon

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de Wailly) was brought out at the Académie de Musique in Paris on September 3, 1836. Duprez sang the part of Benvenuto, Mme Dorus-Gras that of Térésa, and Mme Stoltz that of Ascanio. Habeneck conducted. Excepting the overture, which was loudly applauded, the work was a failure with the public. It will not be uninteresting, historically, to cast a glance at the great operas by other composers that were brought out in Paris in the course of the same decade: Auber's *Muette de Portici* (*Masaniello*) was brought out in 1828; Rossini's *Guillaume Tell* in 1829; Meyerbeer's *Robert le Diable* in 1831; Halévy's *la Juive* in 1835; Meyerbeer's *les Huguenots* on February 29, 1836. Considering this list, and the style that was then popular with the habitués of the Académie de Musique in Paris, it does not seem surprising that a then so unaccustomed and novel style as Berlioz's should not have found favor with the public. The opera was, however, afterwards brought out in Weimar under Liszt's direction with fair success, and made a positive triumph several years later when it was revived by Hans von Bülow. After the first performances in Paris the overture rather fell into oblivion for some time; and until not long ago its companion, the overture to *le Carnaval Romain*, continued to throw it into the shade. But of late years the *Cellini* overture—really the more solid piece of work of the two—has more and more made good its claim to a regular place in the concert repertory of symphony orchestras all over the musical world, and is now looked upon as one of Berlioz's finest works in this form.

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Ludwig van Beethoven - - Symphony No. 5, in C minor, Op. 67

- |                                     |   |   |   |   |     |
|-------------------------------------|---|---|---|---|-----|
| I. Allegro con brio (C minor)       | - | - | - | - | 2-4 |
| II. Andante con moto (A-flat major) | - | - | - | - | 3-8 |
| III. Allegro (C minor)              | - | - | - | - | 3-4 |
| IV. Allegro (C major)               | - | - | - | - | 4-4 |

Jules Massenet - - - Aria, "Pleurez mes yeux," from "Le Cid"

Antonín Dvořák - - Slavonic Rhapsody No. 2, in G minor, Op. 45

Gluck - Aria, "Ah si ma liberté se doit être ravie," from "Armide"

Hector Berlioz - - - - Overture, "Benvenuto Cellini"

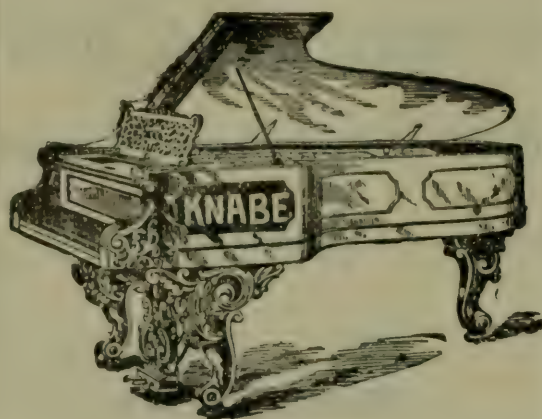
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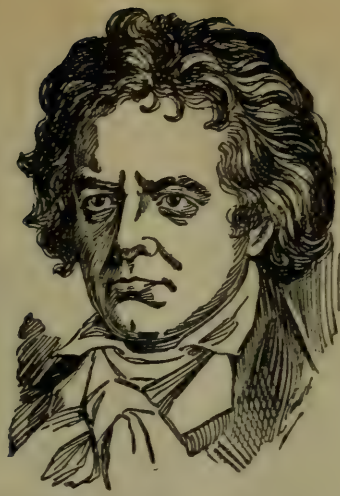
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other; at last he has fully mastered this new means of expression, he has found a style in which he can fully express himself, and can venture upon new and hitherto untried domains in his art. Yet it should be remembered that these successive "manners" are but more and more complete means of the artist's revealing his individuality to the world, and do not necessarily mark any intrinsic change in his individuality itself; for that remains constant and unaltered from beginning to end.

Thus Beethoven's essential individuality is to be discovered in his earliest works as well as his latest; only in the former it is more veiled, less fully revealed, from his not yet having found the specific means of giving it complete expression. It is half-hidden at first behind forms of expression borrowed from Haydn and Mozart,—but more especially the former, for there were some elements in Mozart's expression and even in his specific artistic nature that were foreign to Beethoven's,—and it takes some scrutiny to detect its presence. But it is really there, for all that, and can be seen by the eye that looks beneath the surface. It is only the superficial listener who could mistake one of Beethoven's earlier opus-numbers for the work of Haydn or Mozart. Even the works that belong to the later part of Beethoven's first period make a different impression from that produced by contemporary or then recent works by Haydn or Mozart. In the matter of formal development there may be little to choose between them; they may be conceived in quite as "advanced" or "modern" a spirit as they,—indeed, they as a rule show something more of this than was ever shown by Haydn, or by Mozart himself, except in his latest operas,—but they bear the stamp of greater youthfulness, of less maturity of feeling and style. In listening to them, you feel that you are not upheld by quite so

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strong an arm. Von Bülow once said that he could listen with pleasure to a longer list of Mozart's later works than of Beethoven's earlier ones ; with Mozart you felt you were having to do with a full-grown man, whereas the young Beethoven still impressed you as not having reached his full development.

But with his third symphony (the *Eroica*) Beethoven may be said to have entered fully upon his second period. Here we find him not only employing a more strongly characterized and individual style, but already doing pioneer work in the way of still further developing and extending the traditional forms of composition. In the *Eroica* he is original not only in matter, but in manner also. How original he was may be seen from the dismay the symphony threw into the ranks of musical criticism of the day : it was a "preposterous" work, such as the world had never heard before ! Here Beethoven had put his new wine into new bottles.

In regard to musical form, the advance Beethoven made in this third symphony — already foreshadowed, however, in his second (in D major) — is to be descried most especially in the first and third movements. Let us take the third movement first into consideration, as it is here that Beethoven's peculiar innovations were most clearly foreshadowed in his second symphony ; they thus can claim chronological priority. From the first regular establishment of the sonata-form (which is also that of the symphony\*) under Haydn, the third movement had been a Minuet and Trio. This stately old dance-form, in 3-4 time, had been inserted as a sort of musical *hors d'œuvre* between the slow movement and Finale of the old,

\* I would here refer the reader to the "Entr'acte" in the Programme-book to the first concert of the season of 1892-93.—ED.

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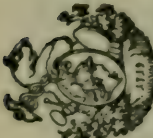
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not fully developed, sonata, and had grown to be recognized as a regular factor of the form. When first introduced into the symphony, it retained all its original characteristics as a special dance-form, its tempo, rhythm, and general aspect. And here I would call especial attention to its tempo and rhythm: it was in 3-4 time,—that is, with three distinct beats to the measure,—and its peculiar rhythmic trait was its regularly beginning with what might be called an “up stroke” (or, as prosodists would say, an *anacrusis*) on the third beat of the measure. But, like most dance-forms, so soon as they are no longer used for the specific purposes of the dance, but are employed for their purely musical value, the symphonic Minuet gradually underwent more and more noticeable modifications, especially in the matter of tempo; as it was no longer to be actually danced to, it could well be taken at a brisker tempo than would have suited the character of the dance itself, so long as its general rhythmic character was preserved; and even here the strict subdivision into sections of four measures each (or some multiple of four) was no longer indispensable. From an actual minuet, fit to be danced to, it became an ideal minuet,—recognizable as such by its peculiar rhythmic character, but no longer suited to the purposes of the dance. The most noteworthy change in it was a greater and ever greater acceleration of the tempo. Beethoven at last took the tempo so very much faster that the original rhythmic basis of the minuet—3-4 time, with three palpable beats to the measure—was entirely lost. The tempo became so rapid that the ear no longer led the listener to count three beats to a measure, but only one; the metrical unit was no longer the quarter-note, but the dotted half-note. With this the whole specifically minuet character was thoroughly effaced, and the movement became something to which the

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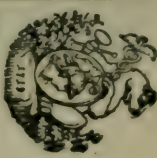
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very name of minuet was no longer applicable. So Beethoven chose a new name for it, calling it a Scherzo (Italian for "joke"). And the Scherzo, having once well cut its old minuet moorings, was free further to develop itself in what new ways the composer might please. Here is Beethoven's first advance in modifying the traditional form of the symphony,—the change of the third movement from a Minuet into a Scherzo. The Scherzo, as a new musical form, was Beethoven's first creation.

But of far greater and deeper-going importance than this were the new developments he introduced in the first movement. In the first place he made a more intimate connection between the three main divisions of the movement—first part, middle part (or "free fantasia"), and third part—and also between the smaller subdivisions than had been made by Mozart or Haydn before him,\* thus making the structure of the movement more organic and its component parts less independent in themselves. Then he largely extended the development of each of the three divisions. But his most important innovation was the addition of a free Coda after the third part, thereby giving the form greater architectural symmetry and balance. As the first part of the movement had been counterbalanced by the similarly constructed third part, he introduced the Coda as an equally effective counterpoise to the free fantasia; indeed, the Coda is to be recognized as essentially a *second free fantasia*, in which the thematic material exposed in the first part and repeated in nearly the same shape in the third (if with some differences of key) is once more freely worked out and led up to a final climax. It is to be noticed, too, that, although the working-out in

\* Haydn and especially Mozart—for in this one respect Haydn was essentially the more "modern" of the two—were fond of rounding off the separate divisions of the movement with almost as definite a cadence as would have served as a close to the whole movement itself.



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the Coda is quite as free as in the middle part of the movement, it is, with Beethoven at least, generally of a different character. The middle part, or free fantasia, generally begins tentatively, then grows more and more strenuous in character until it arrives at a point where it seems suddenly to fall, as from sheer exhaustion, into a state of syncope from which it is aroused by the entrance of the third part; the Coda, on the other hand, usually begins serenely, as if the goal had already been reached and the composer were intoning a pæan to celebrate his happy achievement, which pæan gradually swells into more and more jubilant expansiveness and a triumphant climax brings the whole movement to a close.

Beethoven's transition from his second to his third manner may be roughly marked by his eighth symphony (in F major). Here everything — thematic material, ideal aim, forms and modes of expression — is thoroughly and exclusively his own! Both the man himself and his musical style have attained to full maturity. From this point onward his work tends more and more to leave traditional forms behind, to expand in forms of expression hitherto regarded as unsymphonic, until in his later quartets and pianoforte sonatas we find him adopting forms which most of his contemporaries failed to recognize as having any connection with the sonata whatsoever. It was a common saying for a long time that these latest compositions of Beethoven's were really not sonatas or quartets at all! Still, it is to be noted that, even in his latest developments, Beethoven evinced no tendency to discard any of the essential elements of musical form, of stoutness, coherency, or symmetry of musical organism. All he did do was to drop more and more such *conventional* forms as had been judged hitherto to be peculiarly appropriate to the sonata or symphony;



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if he threw up his allegiance to the *traditional* symphonic (or sonata) forms, his fealty to well balanced and stoutly organized musical form in general was as marked as ever. And even his alleged disuse of conventional and traditional forms has been somewhat exaggerated by some of his commentators.

Apart from formal considerations, Beethoven may be accounted the first composer who gave full expression to the element of individual *passion* in music. His works mark a mighty onward step in that gradual emancipation of the *Ego*, of the individual, in both the form and substance of musical expression which went on almost uninterruptedly from the beginning of the seventeenth century up to his time, and has gone on with still longer and more rapid strides to the present day. But, if this element of free passionate expression differentiates him from his great predecessors in the art, his holding fast by all the functional elements of organic and symmetrical musical form differentiates him equally from his modern followers. In a word, Beethoven marks the transition period from the older classicism to modern romanticism in Music. He was equally a classicist and a romanticist; in him both tendencies showed themselves as mutually controlling and in stable equilibrium.

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master ever performed there, the first to be generally appreciated and admired. And it may be said that nearly everywhere Beethoven's works have been given, this symphony long held the first place in popular estimation. Like Mozart's symphony in G minor and Schubert's great one in C major, this work is absolutely individual and unique in its way; in the whole range of music there is nothing like it. Conceding that it may not be, as a whole, Beethoven's greatest symphony, one must yet acknowledge that nowhere has the great master shown himself more thoroughly and unmistakably himself, more original, and reflecting less of the influence of others. Although the first three of its movements are by no means long, everything in the work is conceived and planned out on the grandest, the most heroic scale. The character of the themes, the daring shown in their development, all show an emotional force, a passionate energy, such as were unknown in music before Beethoven. Only in one of the four movements, the *Andante con moto*, has the composer followed a plan which savors in any way of conventionality: in the three others he has steadily shown himself not only original, but distinctly novel and unprecedented. Whether we take the outspoken, unbridled passionateness of the first movement, the weird, unearthly character of the Scherzo,—which Berlioz has compared to a Walpurgisnight scene on the Brocken,—or the frank, straightforward, almost commonplace brilliancy of the Finale, we find in each one of these movements a peculiar character such as no other composer has ever imparted to his music; the whole æsthetic point of view of the work is as original and individual as the music itself.

Wagner has drawn an ingenious parallel between this fifth symphony, in C minor, and the ninth, in D minor. He found that both works began

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with a picture of determined, passionate struggle, and ended with a protracted outpouring of triumphant joy. It is undeniable that both works have these features in common. But Wagner's argument from these premises that Beethoven added a chorus to the orchestra in the Finale of the ninth symphony because he had already tried to paint his picture of a transition from darkness and struggle to triumph and light by purely orchestral means in the fifth, and had found these means insufficient, that the true fullness of joyous triumph could not be expressed musically without the aid of the "spoken word," of articulate speech,—this argument is to be regarded rather as an ingenious bit of special pleading than as really founded on fact.

The first movement begins with a terrific figure of four notes (three G's followed by a long held E-flat) which has become famous. Ferdinand Ries, Beethoven's pupil, came up to the master's room one morning, his face beaming with enthusiasm, and cried out, "Master! master! I've found out the meaning of the first measure in your C minor symphony: it is Fate knocking at the gate!" The terms in which Beethoven denied having intended any such meaning need not be repeated here; but Ries's explanation made the round of the world, and "Fate knocking at the gate" has ever since been associated with this opening figure in the fifth symphony. It is really a contrapuntal figure, worked up in free imitation to form the first theme of the movement. It is to be noticed, however, that this first theme, the melodic character of which is perfectly plain and easily grasped by the ear, does not really exist as an independent melody in any one part in the harmony; in a sense, it may be called a fiction of the ear. In fact, the ear constructs this melody for itself out of the successive repetitions of the initial figure by one part in the harmony after an-

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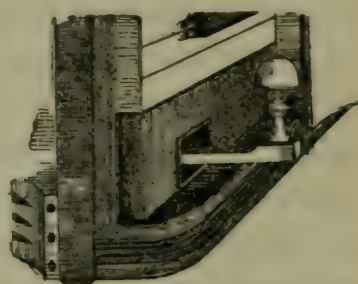
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other, for no one part gives out more than a small piece of it. With a rare and masterly economy of material Beethoven uses this same figure of four notes, adding two supplementary notes to it, as the first section of his beautifully melodious and singable second theme. This makes the introduction of the second theme one of the most masterly in all symphonic writing; the connection between the second theme and what has gone before is admirably established, its entrance is thoroughly well prepared, and yet its appearance has all the charm of a surprise,—you do not know it is coming until you have already heard part of it! There is no conclusion-theme in the movement, neither are there any subsidiaries; these two themes (first and second) form the only material out of which the whole structure of the movement is built. Saving the absence of a conclusion-theme, the form of the movement is entirely regular, although the harmony is often exceedingly daring.

The slow movement is probably the one of the four that most contributed to make the symphony popular; in it Beethoven has shown how well he knew how to be “original” and at the same time “just like anybody else.” There is not a measure in the movement (with but two exceptions) that could shock the musical sensibilities of even the least prepared listener; to enjoy its beauties, one need have no previous familiarity with Beethoven’s style, it is so clear, so free from eccentricity or novelty of manner, that no one can find the least obscurity nor “unaccustomedness” in it. The French academic critic F.-J. Fétis found two points in it to which he took exception as errors in harmony. They are really not errors at all, and Fétis himself afterwards became converted to one of them; he even made it the point of departure for his discovery and formulation of an important

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law of chromatic modulation ; but the other one he could never be brought to swallow. The form of the movement has many points in common with the Rondo ; indeed, it may be called a combination of the main features of the Rondo-form with that of the Theme with Variations. Every time one of its two principal themes reappears, it appears in a more and more elaborately varied shape. Persons fond of curious coincidences may be interested to know that the peculiar harmony of one of the most original and thoroughly Beethovenish passages in this movement — the one in the Coda, marked *più moto* — is to be found, note for note, in the Minuet of one of Boccherini's quintets ; the resemblance was evidently fortuitous, but is so close that it is hardly possible to hear the passage in Boccherini's quintet without an inclination to hum Beethoven's theme to it.

In the Scherzo Beethoven leaves already trodden ground with a vengeance ; and yet, curiously enough, the first eight notes of its first theme correspond exactly (in another key, to be sure, and a totally different rhythm) to the first eight notes of the Finale of Mozart's G minor symphony. Here is another chance coincidence ! The whole movement disports itself in the realm of the weird, the uncanny and mysterious, and yet without any taint of the merely morbid. It is fantastic and unearthly, but healthily and wholesomely so, without exaggerativeness. As the tricky revels of the phantom spirits die away, we come upon one of the finest orchestral pictures of "nothing," utter vacancy, total silence, in all music : over a long-drawn-out organ-point the strings sketch out fragments of the theme, for a long time in softest *pianissimo*, until at last the whole orchestra begins to swell in portentous *crescendo*, to lead up to the first grand, triumphal outburst of the Finale. This whole passage is absolutely original and Beethovenish.

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The Finale itself, in which the trombones and double-bassoon for the first time add their voices to the orchestra, may be called an idealized triumphal march. In one sense, it is perhaps the most daring movement in the symphony : no one less sure of his own power than Beethoven would have dared to graze the commonplace so closely in the climax of a great work as he has done here. Not that he ever really lapses into the commonplace, far from it, but that no one else could have trusted himself to be so frankly, almost baldly, simple, without being commonplace. The close of the movement is especially characteristic : after a hurried *accele-rando*, the music acquires a well-nigh break-neck speed at which a stupendous climax is worked up ; when at last the goal has been reached, it seems as if the acquired momentum were so tremendous that Beethoven absolutely could not stop ! He repeats the closing C major chord over and over again for measure after measure, as if he could not get enough of it. He does much the same thing at the end of the eighth symphony, in F major. It is, to change the simile, as if he had so much steam on that, after stopping at his proposed goal, he must *blow it off*, or else burst !

#### ENTR'ACTE.

The soul of music slumbers in the shell,  
Till waked and kindled by the master's spell ;  
And feeling hearts, touch them but rightly, pour  
A thousand melodies unheard before !

— SAMUEL ROGERS, *Human Life*.

If what the musician finds in music is something of a mystery to the half-musical or musically undeveloped outsider, what this same outsider finds in music is often doubly a mystery to the musician. It is well-nigh impossible for either of the two to put himself, even in imagination, in the

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other's place. Take a man — and there are not a few like him — who really knows next to nothing about music ; he has a passable ear, has heard first and last a good deal of music, but has never studied a note ; he has by nature a warm love for the art and is a persistent concert-goer, not for the look of the thing, but simply because he likes it. He hears, we will say, Brahms's C minor symphony for the first time, and is forthwith swept up to the seventh heaven of thrilling delight ; he can not remember and very likely would not recognize a single phrase of it afterwards, but, for the time being, he is all aglow with perfectly real and sincere enthusiasm. Now what the musician would like to know is exactly what he sees in Brahms's symphony ; that he should understand the music, should receive any definite impression of its *musical* meaning, is morally impossible ; it takes not only one, but several, hearings to enable most practised musicians to see their way through that maze of sounds. What is the secret of the unquestionably genuine effect the symphony has upon such a man ? One can only answer by conjectures.

Is it all, or partly, quasi-mesmeric or hypnotic ? Is the music a medium through which the composer's individuality and nervous energy speak to him as it were directly, without his understanding or being more than half

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conscious of the medium? Is the music nothing more than an arbitrary physical link between the composer's mind — soul, spirit, call it what you will — and his, like the mesmeric passes with which the mesmerist brings his subject under subjection to his will? Or is the music simply a vaguely surging mass of sound, the form and outline of which escape him, but the volume, dynamic force, energy, and continual change of which act directly upon his nerves, stimulate him emotionally as a glass or two of champagne would stimulate him physically, and throw him into a sort of emotional intoxication? If so, why would not any other equally energetic music do as well? — for it is to be noted that the man has his preferences, and is quite callous to the effects of some music. As long as the music produces no definite and comprehensible impression upon him, why will this particular symphony of Brahms's delight him, whereas, say, Schumann's in D minor leaves him quite cold?

Perhaps something similar to the effect some uncomprehended music has upon the man we are supposing may be found in the delight some people take in listening to scraps of conversation in a foreign language, — in the street, in the horse-cars, in fact anywhere they may chance to hear it. They do not understand a word of what is said, but something fixes their attention pleasantly, — the speaker's voice, intonation, gesture, or what not. Take the vast numbers of people who enjoyed Salvini's acting, without understanding a word of Italian, without being particularly familiar with the play, and without following it, text-book in hand. Their enjoyment came pretty evidently from feeling themselves under the immediate influence of a large, puissant individuality, from finding their emotions somehow the toys of some one stronger than they. Perhaps our man may

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enjoy the Brahms symphony in a similar way, only that, instead of being brought immediately face to face with Brahms's personality, he feels its force by a sort of unconscious intuitive clairvoyance. If this is so, it looks as if there might be something in the mesmeric hypothesis that the music corresponds to the mesmeric passes, and is but a medium through which the composer gains ascendancy over the listener's inner nature without the latter's suspecting how it is done.

Still, the merely stimulative action of the music probably accounts for a good deal. And be it remembered that, for the man we have supposed to be strongly affected by Brahms's C minor symphony, is exactly like one's being strongly affected by hearing a dramatic declamation in an uncomprehended foreign language: the precise meaning escapes the listener in either case. The purely stimulating effects of music upon the human, or animal, organism are well known. What makes a man thrill with ecstasy may make a dog howl; but the violence of the effect is unquestionable. Only, as has been said, the stimulative hypothesis hardly explains why our man should be so very differently stimulated by different compositions which, to the musician, seem pretty well calculated to act upon him in one and the same way? It is like a single glass of whiskey getting the man by the head who can drink half a bottle of brandy without feeling it! Of course, one can understand a man's liking brandy and not liking whiskey; but this is not a parallel case: to make the case parallel, you must suppose the man to have no discriminating sense of taste whatever. So, if the supposed man is strongly moved by the Brahms C minor, and is not moved at all by the Schumann D minor, the effect music has upon him can not possibly be one of nervous stimulation merely,—there absolutely must be some other element in it.

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The worst of the business is that the man is utterly unable to explain it himself. The very last thing he can do is to tell you exactly what he has enjoyed or why he enjoyed it. It is all Greek to him! The man who abominates the Brahms symphony and delights in *Home, sweet Home* is perfectly transparent: he likes *Home, sweet Home* because his ear catches the tune in an essentially musical way; its melody, rhythm, and perhaps also the harmony of the accompaniment are understood by him, and his enjoyment is of an intrinsically musical nature: the Brahms symphony, on the other hand, is nothing more than a chaos of sound to him, in which his ear can grasp no tune at all. Now, the *musician's* enjoyment of the Brahms symphony is on a larger scale precisely what this man's enjoyment of *Home, sweet Home* is on a smaller one: his ear grasps the mutual relations between the various parts and sections of the music, just as the other's ear grasps the relations between the several sections of the simple melody; they seem to call to and answer one another, to counterbalance one another, and thus form a stable and symmetrical whole. But the case of the man who delights in the Brahms symphony, without understanding a note of it,—that is, without grasping the mutual relations between its component parts,—while he may be perfectly capable of understanding *Home, sweet Home* (and, may be, does not like it), is totally different. It remains one of the mysteries which the musician would gladly see solved,—for its solution might throw valuable light upon the not wholly understood essence of the art,—but which seems as yet involved in impenetrable darkness.

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When will men of science learn that there is a *ne ultra crepidam* for them as well as for cobblers? When will the acoustician learn that for him to

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(See Back Page of Cover.)

presume to say what is good and serviceable for the Art of Music, and what bad and detrimental, is like a physiologist's telling Nature what to do and what to avoid in producing a horse? As Nature makes the horse, so does the composer of genius make music: according to laws which the acoustician may possibly hope to understand, but which all his science is unable to alter by a hair's breadth.— GIROLAMO FINOCCHI, *La Contadina scientifica*.

F.-J. Fétis once pointed out that a great many of the "responses" in Bach's *Well-tempered Clavichord* were incorrect and contrary to the rules of the Fugue. He did not also point out that in most of these cases the academically correct response would have sounded but ill and would have had too little patent connection with the "subject." Is it not curious how some men, when they have the finest opportunity in the world for learning something, mistake it for an opportunity for teaching instead? — JEAN ROGNOSSE, *Le Critique impeccable*.

An Italian opera without melody is like an omelet without eggs! — HANS VON BÜLOW.

A learned clergyman, inveterately unmusical, was once given John S. Dwight's beautiful analysis of *Don Giovanni* to read. After reading it through carefully, he exclaimed, "Only think of making all that out of an opera!" Indeed, it was almost as astounding a feat as Humboldt's making all his *Cosmos* out of the universe.

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In the early years of the Great Organ in the Music Hall the now almost obsolete miscellaneous concert, with all sorts of vocal and instrumental "stars," happened to be in great vogue. At this sort of concert the "encore-fiend" was naturally on his native heath, and did his devilmost to spin out the entertainment to inordinate length. A certain enthusiastic concert-goer, to whom the above-mentioned fiend and his machinations were an abomination,—as the "encoring" was always done in the hope of the star's throwing some cheap sheet-ballad or wretched show-piece into the bargain,—once conceived the idea of paying the fiend back in his own coin by "encoring" Bach's C minor organ passacaglia and the same master's D minor chaconne for solo violin. The trick was easily enough done: all that was needful was to strike in vigorously with loud and persistent applause as soon as the music stopped. The rest of the audience, hearing this sudden outburst of enthusiasm, thought the compositions must be great popular favorites which had somehow escaped their previous notice, and fell to clapping, too, with the heartiest good will, to show themselves not behind the times. Probably the most surprised persons in the hall were the organist (Mr. John K. Paine) and the violinist (Mr. Carl Rosa); but they responded to the general and obstinate applause,—the former by repeating the whole of the passacaglia, the latter by playing Bach's own violin arrangement of his D minor organ fugue. This was probably the first, if not the only, time the passacaglia and chaconne were ever "encored" by a miscellaneous audience.

Another curious "encore"—in which the fiend got more than he bar-

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gained for — was at a concert given in Portland, Me., by the Mendelssohn Quintette Club, with Miss Alice Dutton as pianist. Miss Dutton was rapturously “encored” for a light pianoforte solo-piece in the second part of the programme; in response to the applause she reappeared on the platform, together with Mr. Wilhelm Schultze and Mr. Wulf Fries, and gave as an “encore-piece” *the whole of Beethoven's B-flat trio!*



ANTONIN DVOŘÁK (born at Mühlhausen, Bohemia, on September 8, 1841, still living in New York) stands in the foremost rank of composers to-day. His father was a butcher, and he himself was intended to follow that trade; but his musical talent was so evident that the village schoolmaster gave him some lessons on the violin and in singing, and in 1857 he went to Prag, where he entered an organ school, supporting himself by playing the violin

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in an orchestra. After graduating from the school, he was engaged as first violin at the National-Theater, and appointed organist in several churches. In 1873 his hymn for chorus and orchestra, *Die Erben des weissen Berges* (known in this country as *A Patriotic Hymn*), to words by the Czech poet Hálek, laid the foundations of his great reputation; in 1875 the Austrian Government awarded him the Artist's Stipend, which enabled him to devote himself almost entirely to composition. This award was made to him largely on the instance of Johannes Brahms, who thought he discovered signs of unusual genius in Dvořák's *Slavische Tänze* for orchestra (opus 46); indeed, this work soon became almost as well and widely known as Brahms's own *Ungarische Tänze*. About 1877 his fame was firmly established all over Europe; in 1884 he visited London as the guest of the Philharmonic Society, and in 1885 conducted his cantata, *The Spectre's Bride*, at the Birmingham Festival, for which it was especially written. Since then he has brought out several more large choral works in England. Last year he came to this country to settle in New York as director of the National Conservatory of Music.

Dvořák is equally celebrated as an orchestral writer, a composer of chamber-music, and of large choral works. He has written several operas, few of which, however, have as yet passed the boundaries of his native Bohemia. It is idle to speculate upon what judgment the future will pass on a still living composer; but it seems as if his fame were destined to rest mainly on his cantatas, oratorios, and *Requiem*. His style is thoroughly individual, albeit a certain Czech national accent is unmistakable in most of his music; if he reflect the influence of one composer more than of another, it is that of Brahms; yet the similarity between the two men is but superficial at best. Dvořák's own nature is too strong and individual to allow of his being anything but himself.

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Berlioz wrote two overtures to his first opera, *Benvenuto Cellini*. The first of these, the regular overture to the opera, is the one given at this concert, and is generally known by the name given above. The second was written later (although marked as Opus 9 in Berlioz's catalogue), and was intended to be played before the second act of the opera: it is commonly known as the overture to *le Carnaval Romain*. The overture to *Benvenuto Cellini* begins with a brilliant *allegro* movement in G major, in which the principal theme of the body of the work is immediately announced. This *Allegro*, which is only 22 measures long, is followed by a *Larghetto*, which is properly the introduction of the work. A *cantabile* melody is given out by the flute, oboe, and clarinet in octaves to an accompani-

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ment of pizzicato chords on the strings alternating with short chords on the four horns: this melody is then taken up by the violins, violas, and 'celli in octaves against a flowing arpeggio accompaniment on the wooden wind instruments. Next a more sombre theme is announced on the trombones, and carried out by the clarinet and bass-clarinet in octaves, to an accompaniment of arpeggio and scale passages alternating between the first violins and the flute and oboe. We shall meet with this theme again in the course of the work. A return to the first cantilena on the strings brings this *Larghetto* to a close. The body of the work is an *Allegro deciso con impeto* in 2-2 (*alla breve*) time: it begins *piano* with the theme announced by the full orchestra at the beginning of the overture, then gradually gathers strength and vigor until a *fortissimo* is reached with the entrance of the second theme, which also is of a rushing, impetuous character, and also in the key of G major. Berlioz calls the second of these two themes the "second theme." According to our analysis of the sonata-form, however, it should more properly be called the "first subsidiary": the real "second theme" comes in later in D major, and has the traditional *cantabile* character. It begins on the clarinet, horns, and bassoons, and is continued by the wooden wind, and then by the strings in a livelier and livelier rhythm, until it merges into the first theme in the working-out. When the third part begins with the first theme in the original key, we soon find a new element introduced: the progress of the music is again and again interrupted by loud exclamations on the trombones and tuba, on a

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figure borrowed from a passage in the first subsidiary. The battle grows furious, when all at once the second theme in the *Larghetto* bursts forth *fortissimo* in 3-1 time on four trumpets, together with the cornets, trombones, and tuba, against the first subsidiary played by the violins, violas, and 'celli in octaves in 2-2 time. In this manner the first subsidiary of the *Allegro* becomes a running counterpoint against the second theme of the *Larghetto* as its *cantus firmus*,—a favorite device with Berlioz. A brilliant coda brings the overture to a close. The work is heavily scored for the wind instruments and instruments of percussion. Berlioz has shown especial skill in the way he has treated the plain horns,—a skill that would have been needless with our modern chromatic instruments.

It may be well to say here that the published arrangement of this overture for pianoforte solo (by A. Fumagalli) is both incorrect and incomplete, the arranger evidently not noticing or not knowing what to make of the conjunction of the two themes mentioned above. On the other hand, the arrangement for pianoforte for four hands (by Hans von Bülow) is masterly in every respect.

The opera of *Benvenuto Cellini* (text by Auguste Barbier and Léon de Wailly) was brought out at the Académie de Musique in Paris on September 3, 1836. Duprez sang the part of Benvenuto, Mme Dorus-Gras that of Térésa, and Mme Stoltz that of Ascanio. Habeneck conducted. Excepting the overture, which was loudly applauded, the work was a failure with the public. It will not be uninteresting, historically, to cast a glance

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at the great operas by other composers that were brought out in Paris in the course of the same decade: Auber's *Muette de Portici* (*Masaniello*) was brought out in 1828; Rossini's *Guillaume Tell* in 1829; Meyerbeer's *Robert le Diable* in 1831; Halévy's *la Juive* in 1835; Meyerbeer's *les Huguenots* on February 29, 1836. Considering this list, and the style that was then popular with the habitués of the Académie de Musique in Paris, it does not seem surprising that a then so unaccustomed and novel style as Berlioz's should not have found favor with the public. The opera was, however, afterwards brought out in Weimar under Liszt's direction with fair success, and made a positive triumph several years later when it was revived by Hans von Bülow. After the first performances in Paris the overture rather fell into oblivion for some time; and until not long ago its companion, the overture to *le Carnaval Romain*, continued to throw it into the shade. But of late years the *Cellini* overture — really the more solid piece of work of the two — has more and more made good its claim to a regular place in the concert repertory of symphony orchestras all over the musical world, and is now looked upon as one of Berlioz's finest works in this form.

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## PROGRAMME

OF THE

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Friday Afternoon,

Saturday Evening,

November 10,

November 11,

at 3.00

at 8.15.

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First Concert and Rehearsal,  
Friday Aternoon, Nov. 10, Saturday Evening, Nov. 11,  
at 3.00. at 8.15.

## PROGRAMME.

Ludwig van Beethoven - - Symphony No. in C minor, Op. 67

- |                                     |   |   |   |   |     |
|-------------------------------------|---|---|---|---|-----|
| I. Allegro con brio (C minor)       | - | - | - | - | 2-4 |
| II. Andante con moto (A-flat major) | - | - | - | - | 3-8 |
| III. Allegro (C minor)              | - | - | - | - | 3-4 |
| IV. Allegro (C major)               | - | - | - | - | 4-4 |

Jules Massenet - - - Aria, "Pleurez mes yeux," from "Le Cid"

Volkmann - - - Serenade No. 3, in D minor, Op. 69  
Solo Violoncello, Mr. ALWIN SCHROEDER.

Gluck - Aria, "Ah si ma liberté se doit être ravie," from "Armide"

Johannes Brahms - Academic Festival-Overture, in C minor, Op. 80

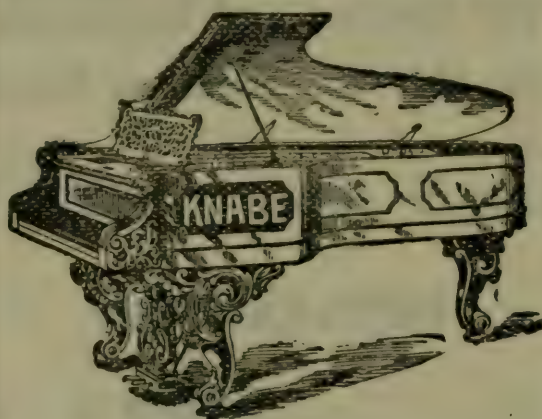
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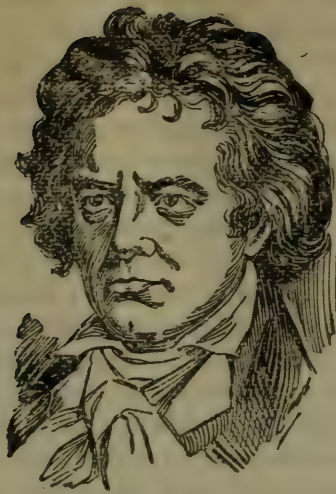
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LUDWIG VAN BEETHOVEN (born in Bonn, December 16, probably 1770, died in Vienna, March 26, 1827). It has been said of Beethoven that he virtually closed the "classic" period in Music, and opened the modern "romantic" period. Like many great composers, he had three successive styles, or "manners:" the first imitative, the second progressive and tending toward a differentiation of his own musical expression from that of his predecessors, the third wholly individual and new. This succession of three distinct manners has been recognized as characteristic of many, if not most, great creators in Art,— in painters, sculptors, and poets, as well as in composers,— and they generally follow in just this order. At first the young artist's style reflects the influence of that of his teachers or of the great models he is most impelled to admire; then he begins to become more conscious of his own individuality, and gradually forms a style of his own, more especially fitted to give full expression to that individuality and no other; at last he has fully mastered this new means of expression, he has found a style in which he can fully express himself, and can venture upon new and hitherto untried domains in his art. Yet it should be remembered that these successive "manners" are but more and more complete means of the artist's revealing his individuality to the world, and do not necessa-

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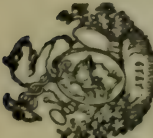
rily mark any intrinsic change in his individuality itself; for that remains constant and unaltered from beginning to end.

Thus Beethoven's essential individuality is to be discovered in his earliest works as well as his latest; only in the former it is more veiled, less fully revealed, from his not yet having found the specific means of giving it complete expression. It is half-hidden at first behind forms of expression borrowed from Haydn and Mozart,—but more especially the former, for there were some elements in Mozart's expression and even in his specific artistic nature that were foreign to Beethoven's,—and it takes some scrutiny to detect its presence. But it is really there, for all that, and can be seen by the eye that looks beneath the surface. It is only the superficial listener who could mistake one of Beethoven's earlier opus-numbers for the work of Haydn or Mozart. Even the works that belong to the later part of Beethoven's first period make a different impression from that produced by contemporary or then recent works by Haydn or Mozart. In the matter of formal development there may be little to choose between them; they may be conceived in quite as "advanced" or "modern" a spirit as they,—indeed, they as a rule show something more of this than was ever shown by Haydn, or by Mozart himself, except in his latest operas,—but they bear the stamp of greater youthfulness, of less maturity of feeling and style. In listening to them, you feel that you are not upheld by quite so strong an arm. Von Bülow once said that he could listen with pleasure to a longer list of Mozart's later works than of Beethoven's earlier ones; with Mozart you felt you were having to do with a full-grown man, whereas the young Beethoven still impressed you as not having reached his full development.

But with his third symphony (the *Eroica*) Beethoven may be said to have entered fully upon his second period. Here we find him not only employing a more strongly characterized and individual style, but already doing pioneer work in the way of still further developing and extending the traditional forms of composition. In the *Eroica* he is original not only in matter, but in manner also. How original he was may be seen from the dismay the symphony threw into the ranks of musical criticism of the day: it was a "preposterous" work, such as the world had never heard before! Here Beethoven had put his new wine into new bottles.

In regard to musical form, the advance Beethoven made in this third

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symphony — already foreshadowed, however, in his second (in D major) — is to be descried most especially in the first and third movements. Let us take the third movement first into consideration, as it is here that Beethoven's peculiar innovations were most clearly foreshadowed in his second symphony; they thus can claim chronological priority. From the first regular establishment of the sonata-form (which is also that of the symphony\*) under Haydn, the third movement had been a Minuet and Trio. This stately old dance-form, in 3-4 time, had been inserted as a sort of musical *hors d'œuvre* between the slow movement and Finale of the old, not fully developed, sonata, and had grown to be recognized as a regular factor of the form. When first introduced into the symphony, it retained all its original characteristics as a special dance-form, its tempo, rhythm, and general aspect. And here I would call especial attention to its tempo and rhythm: it was in 3-4 time,—that is, with three distinct beats to the measure,—and its peculiar rhythmic trait was its regularly beginning with what might be called an “up-stroke” (or, as prosodists would say, an *anacrusis*) on the third beat of the measure. But, like most dance-forms, so soon as they are no longer used for the specific purposes of the dance, but are employed for their purely musical value, the symphonic Minuet gradually underwent more and more noticeable modifications, especially in the matter of tempo; as it was no longer to be actually danced to, it could well be taken at a brisker tempo than would have suited the character of the dance itself, so long as its general rhythmic character was preserved; and even here the strict subdivision into sections of four measures each (or some multiple of four) was no longer indispensable. From an actual minuet, fit to be danced to, it became an ideal minuet,—recognizable as such by its peculiar rhythmic character, but no longer suited to the purposes of the dance. The most noteworthy change in it was a greater and ever greater acceleration of the tempo. Beethoven at last took the tempo so very much faster that the original rhythmic basis of the minuet — 3-4 time, with three palpable beats to the measure — was entirely lost. The tempo became so rapid that the ear no longer led the listener to count three beats to a measure, but only one; the metrical unit was no longer the quarter-note, but the dotted half-note. With this the whole specifically minuet character

\*I would here refer the reader to the “Entr’acte” in the Programme-book to the first concert of the season of 1892-93.—ED.

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was thoroughly effaced, and the movement became something to which the very name of minuet was no longer applicable. So Beethoven chose a new name for it, calling it a Scherzo (Italian for "joke"). And the Scherzo, having once well cut its old minuet moorings, was free further to develop itself in what new ways the composer might please. Here is Beethoven's first advance in modifying the traditional form of the symphony,—the change of the third movement from a Minuet into a Scherzo. The Scherzo, as a new musical form, was Beethoven's first creation.

But of far greater and deeper-going importance than this were the new developments he introduced in the first movement. In the first place he made a more intimate connection between the three main divisions of the movement—first part, middle part (or "free fantasia"), and third part—and also between the smaller subdivisions than had been made by Mozart or Haydn before him,\* thus making the structure of the movement more organic and its component parts less independent in themselves. Then he largely extended the development of each of the three divisions. But his most important innovation was the addition of a free Coda after the third part, thereby giving the form greater architectural symmetry and balance. As the first part of the movement had been counterbalanced by the similarly constructed third part, he introduced the Coda as an equally effective counterpoise to the free fantasia; indeed, the Coda is to be recognized as essentially a *second free fantasia*, in which the thematic material exposed in the first part and repeated in nearly the same shape in the third (if with some differences of key) is once more freely worked out and led up to a final climax. It is to be noticed, too, that, although the working-out in the Coda is quite as free as in the middle part of the movement, it is, with Beethoven at least, generally of a different character. The middle part, or free fantasia, generally begins tentatively, then grows more and more strenuous in character until it arrives at a point where it seems suddenly to fall, as from sheer exhaustion, into a state of syncope from which it is aroused by the entrance of the third part; the Coda, on the other hand, usually begins serenely, as if the goal had already been reached and the composer were intoning a pæan to celebrate his happy achievement, which

\* Haydn and especially Mozart—for in this one respect Haydn was essentially the more "modern" of the two—were fond of rounding off the separate divisions of the movement with almost as definite a cadence as would have served as a close to the whole movement itself.

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pæan gradually swells into more and more jubilant expansiveness and a triumphant climax brings the whole movement to a close.

Beethoven's transition from his second to his third manner may be roughly marked by his eighth symphony (in F major). Here everything — thematic material, ideal aim, forms and modes of expression — is thoroughly and exclusively his own! Both the man himself and his musical style have attained to full maturity. From this point onward his work tends more and more to leave traditional forms behind, to expand in forms of expression hitherto regarded as unsymphonic, until in his later quartets and pianoforte sonatas we find him adopting forms which most of his contemporaries failed to recognize as having any connection with the sonata whatsoever. It was a common saying for a long time that these latest compositions of Beethoven's were really not sonatas or quartets at all! Still, it is to be noted that, even in his latest developments, Beethoven evinced no tendency to discard any of the essential elements of musical form, of stoutness, coherency, or symmetry of musical organism. All he did do was to drop more and more such *conventional* forms as had been judged hitherto to be peculiarly appropriate to the sonata or symphony; if he threw up his allegiance to the *traditional* symphonic (or sonata) forms, his fealty to well balanced and stoutly organized musical form in general was as marked as ever. And even his alleged disuse of conventional and traditional forms has been somewhat exaggerated by some of his commentators.

Apart from formal considerations, Beethoven may be accounted the first composer who gave full expression to the element of individual *passion* in music. His works mark a mighty onward step in that gradual emancipation of the *Ego*, of the individual, in both the form and substance of musical expression which went on almost uninterruptedly from the beginning of the seventeenth century up to his time, and has gone on with still longer and more rapid strides to the present day. But, if this element of free passionate expression differentiates him from his great predecessors in the art, his holding fast by all the functional elements of organic and symmetrical musical form differentiates him equally from his modern followers. In a word, Beethoven marks the transition period from the older classicism to modern romanticism in Music. He was equally a classicist

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and a romanticist ; in him both tendencies showed themselves as mutually controlling and in stable equilibrium.

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Wagner has drawn an ingenious parallel between this fifth symphony, in C minor, and the ninth, in D minor. He found that both works began

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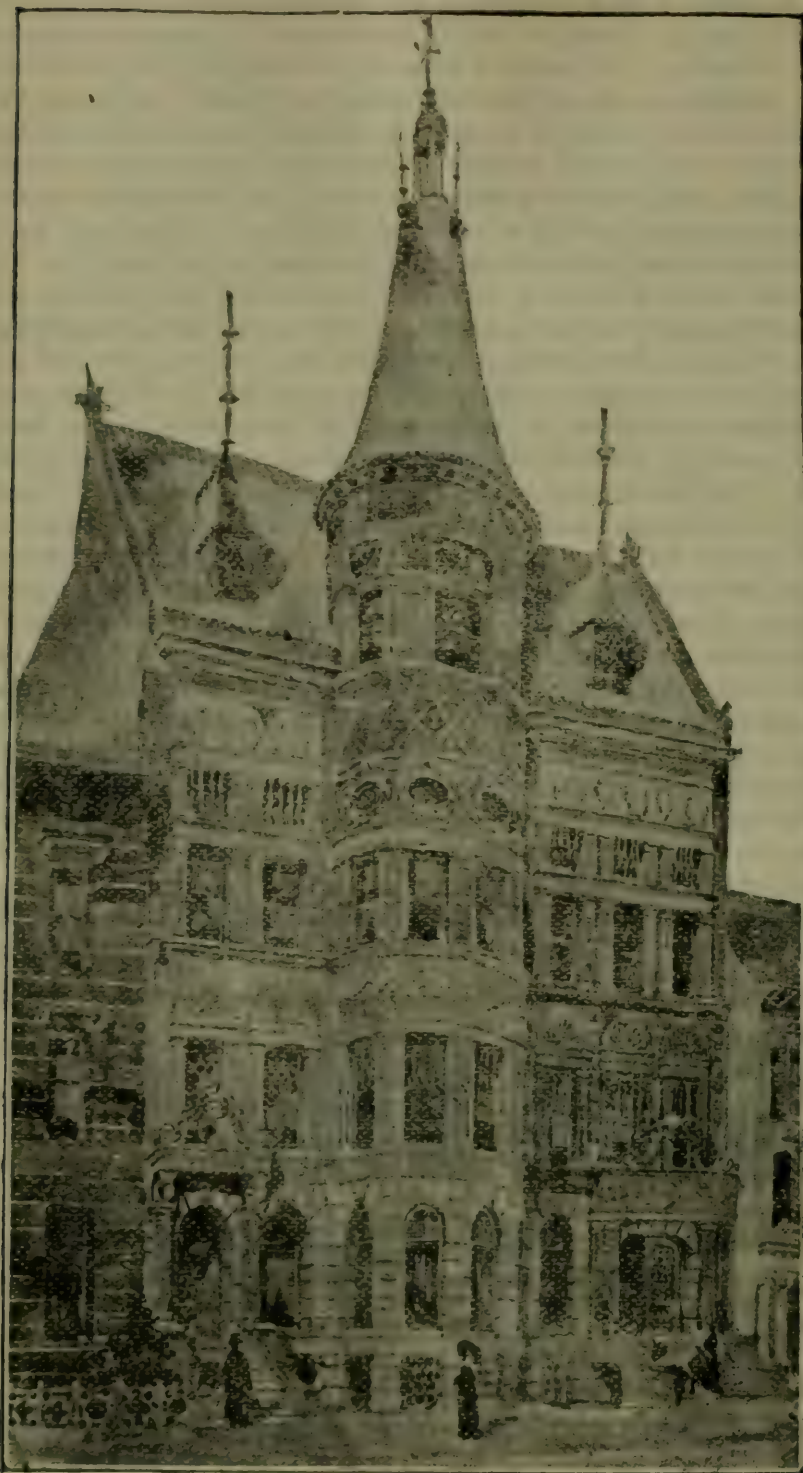
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with a picture of determined, passionate struggle, and ended with a protracted outpouring of triumphant joy. It is undeniable that both works have these features in common. But Wagner's argument from these premises that Beethoven added a chorus to the orchestra in the Finale of the ninth symphony because he had already tried to paint his picture of a transition from darkness and struggle to triumph and light by purely orchestral means in the fifth, and had found these means insufficient, that the true fullness of joyous triumph could not be expressed musically without the aid of the "spoken word," of articulate speech,—this argument is to be regarded rather as an ingenious bit of special pleading than as really founded on fact.

The first movement begins with a terrific figure of four notes (three G's followed by a long held E-flat) which has become famous. Ferdinand Ries, Beethoven's pupil, came up to the master's room one morning, his face beaming with enthusiasm, and cried out, "Master! master! I've found out the meaning of the first measure in your C minor symphony: it is Fate knocking at the gate!" The terms in which Beethoven denied having intended any such meaning need not be repeated here; but Ries's explanation made the round of the world, and "Fate knocking at the gate" has ever since been associated with this opening figure in the fifth symphony. It is really a contrapuntal figure, worked up in free imitation to form the first theme of the movement. It is to be noticed, however, that this first theme, the melodic character of which is perfectly plain and easily grasped by the ear, does not really exist as an independent melody in any one part in the harmony; in a sense, it may be called a fiction of the ear. In fact, the ear constructs this melody for itself out of the successive repetitions of the initial figure by one part in the harmony after another, for no one part gives out more than a small piece of it. With a rare and masterly economy of material Beethoven uses this same figure of four notes, adding two supplementary notes to it, as the first section of his beautifully melodious and singable second theme. This makes the introduction of the second theme one of the most masterly in all symphonic writing; the connection between the second theme and what has gone before is admirably established, its entrance is thoroughly well prepared, and yet its appearance has all the charm of a surprise,—you do not know it is coming until you have already heard part of it! There is no conclusion-theme in the movement, neither are there any subsidiaries; these two



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themes (first and second) form the only material out of which the whole structure of the movement is built. Saving the absence of a conclusion-theme, the form of the movement is entirely regular, although the harmony is often exceedingly daring.

The slow movement is probably the one of the four that most contributed to make the symphony popular; in it Beethoven has shown how well he knew how to be "original" and at the same time "just like anybody else." There is not a measure in the movement (with but two exceptions) that could shock the musical sensibilities of even the least prepared listener; to enjoy its beauties, one need have no previous familiarity with Beethoven's style, it is so clear, so free from eccentricity or novelty of manner, that no one can find the least obscurity nor "unaccustomedness" in it. The French academic critic F.-J. Fétis found two points in it to which he took exception as errors in harmony. They are really not errors at all, and Fétis himself afterwards became converted to one of them; he even made it the point of departure for his discovery and formulation of an important law of chromatic modulation; but the other one he could never be brought to swallow. The form of the movement has many points in common with the Rondo; indeed, it may be called a combination of the main features of the Rondo-form with that of the Theme with Variations. Every time one of its two principal themes reappears, it appears in a more and more elaborately varied shape. Persons fond of curious coincidences may be interested to know that the peculiar harmony of one of the most original and thoroughly Beethovenish passages in this movement — the one in the Coda, marked *più moto* — is to be found, note for note, in the Minuet of one of Boccherini's quintets; the resemblance was evidently fortuitous, but is so close that it is hardly possible to hear the passage in Boccherini's quintet without an inclination to hum Beethoven's theme to it.

In the Scherzo Beethoven leaves already trodden ground with a vengeance; and yet, curiously enough, the first eight notes of its first theme correspond exactly (in another key, to be sure, and a totally different rhythm) to the first eight notes of the Finale of Mozart's G minor symphony. Here is another chance coincidence! The whole movement disports itself in the realm of the weird, the uncanny and mysterious, and yet without any taint of the merely morbid. It is fantastic and unearthly, but healthily and wholesomely so, without exaggerativeness. As the tricky

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revels of the phantom spirits die away, we come upon one of the finest orchestral pictures of "nothing," utter vacancy, total silence, in all music: over a long-drawn-out organ-point the strings sketch out fragments of the theme, for a long time in softest *pianissimo*, until at last the whole orchestra begins to swell in portentous *crescendo*, to lead up to the first grand, triumphal outburst of the Finale. This whole passage is absolutely original and Beethovenish.

The Finale itself, in which the trombones and double-bassoon for the first time add their voices to the orchestra, may be called an idealized triumphal march. In one sense, it is perhaps the most daring movement in the symphony: no one less sure of his own power than Beethoven would have dared to graze the commonplace so closely in the climax of a great work as he has done here. Not that he ever really lapses into the commonplace, far from it, but that no one else could have trusted himself to be so frankly, almost baldly, simple, without being commonplace. The close of the movement is especially characteristic: after a hurried *accelerando*, the music acquires a well-nigh break-neck speed at which a stupendous climax is worked up; when at last the goal has been reached, it seems as if the acquired momentum were so tremendous that Beethoven absolutely could not stop! He repeats the closing C major chord over and over again for measure after measure, as if he could not get enough of it. He does much the same thing at the end of the eighth symphony, in F major. It is, to change the simile, as if he had so much steam on that, after stopping at his proposed goal, he must *blow it off*, or else burst!

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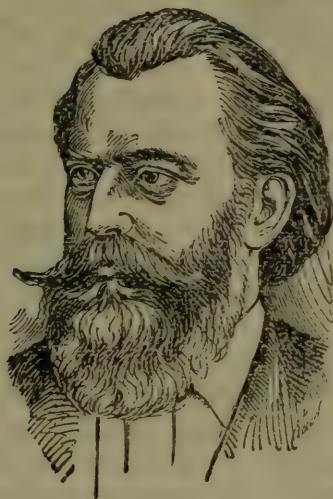
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unaccompanied cadenza for the 'cello, ending with a return of its first mournful phrase, leads to a nimbly tripping scherzando movement (*Prestissimo*, in F major, 9-8), which in its turn ushers in an *Allegro non tanto* (3-4) in A major. These last two movements are for all the strings, the solo 'cello playing but a subordinate part in them. A *con fuoco* movement in A minor, also for all the strings, follows next, but soon makes way for a return of the dainty A major theme. Another unaccompanied cadenza for the 'cello leads to a coda, in which the first *Larghetto non troppo* 'cello phrase and the *Andante espressivo*, with its Melibœan stanzas for the violins and 'cello, now reappear in the inverse order; and the composition ends as it began.



JOHANNES BRAHMS (born in Hamburg on May 7, 1833, still living in Vienna) may safely be said to hold the first rank as a composer in the domain of pure music to-day. He began his musical education under his father, then continued and completed it under the noted Eduard Marxsen at Altona. On a visit to Düsseldorf in 1853 he met Schumann, who listened with the deepest interest to several of his compositions as he sketched them out to him on the pianoforte, and prophesied the highest things of him. Brahms soon returned to Hamburg, where he remained, studying hard and publishing not a little, up to 1861. His reputation was

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already establishing itself, if in somewhat restricted circles: what he wrote was calculated to interest only musicians and the more highly cultivated music-lovers, and found little favor in the ears of the musical public at large. In a certain sense, his fame at this period fell down between two stools: his profound, daring and often abstruse harmony rather estranged the classicists from him, while his adherence to the older, traditional forms of composition won him no sympathy from the more modern come-outers. Moreover, there was in his works a certain austere-seeming spirit, a lack of what had hitherto been generally accepted as charm of manner, that repelled the average listener. In 1861 he moved to Vienna, where he conducted the Sing-Akademie in 1863-64, and was conductor of the concerts of the Gesellschaft der Musikfreunde from 1872 to 1875. His reputation as a composer grew apace, but still mostly, or only, in the more cultivated musical circles.

A change was, however, soon to come; and it did come with well-nigh unprecedented suddenness. When his first symphony, in C minor, was brought out in Carlsruhe on November 4, 1876, after he had been working on it for upwards of ten years, off and on, he suddenly found himself world-famous. Hardly ever has a new composition made so much and such immediate noise in the world: one soon heard of a new and strong party of "*Brahmsianer*," as one had hitherto heard of "*Wagnerianer*"; and Brahms found almost in a single night that there was ample room for him at the top. His fame began to spread all over Germany and to England and the United States. Curiously enough, he is perhaps the only great German composer since Beethoven, having no especial relations with England, whose genius was recognized there before it was in this country. Still, to this day, France and Italy have obstinately closed their doors to his works; but this is not unnatural, upon the whole, for never was a composer whose whole musical attitude, whose habitual train of musical thought and forms of expression, are so diametrically opposed to French or Italian habits and taste. Up to this day, the only large orchestral work of his that has been heard in Paris is his second symphony, in D major, which came to one performance some years ago, and "did not please." But in Germany, Austria, England, and America he now reigns supreme and almost unchallenged in the field of pure music. He has never written for the stage: indeed, there is little of the dramatic element, certainly nothing whatever of the theatrical, in his genius. He is the great modern champion

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of absolute music: he has never even written a symphonic poem nor other composition of a so-called "descriptive" character. His chosen field is the symphony, the overture, and the higher forms of pianoforte and instrumental chamber-music. Yet he has also written not a little for voices. At the head of his choral works stands the *Deutsches Requiem* (Vienna, 1868); next to this should be mentioned his cantata, *Rinaldo* (after Goethe), his *Nänie*, *Schicksalslied*, and *Triumphlied*. He has also done much in the way of song-writing; in fact, there is hardly a musical form, except the opera or lyric drama, in which he has not worked. The singular slowness with which Brahms's genius has won general recognition—and he is still far from being what would be called a popular favorite anywhere—is probably due to his real profundity of musical thought and the originality both of his melodic invention and his style in general; and it is to be noted that this originality of his, the unaccustomedness of his musical expression, must have seemed all the more repelling and hard to understand, that he did not, like Berlioz, Liszt, or Wagner, seek to overthrow old traditional musical forms nor establish new ones. New as his wine was, he was content to put it into old bottles; he is individual and original as may be, but he is in no sense a pioneer, an explorer of new and untravelled musical regions. It is therefore hardly surprising that his progress with the general public should have been slow, seeing that he came upon the field contemporaneously with the great Wagnerian movement, and at a time when public attention was almost exclusively directed toward men whose search after new bottles was, at the very least, as eager as their new wine was strong and heady.

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Trio: 1' Istesso tempo (C major) - - - - - 3-4  
IV. Finale: Allegro molto (C major) - - - - - 2-2

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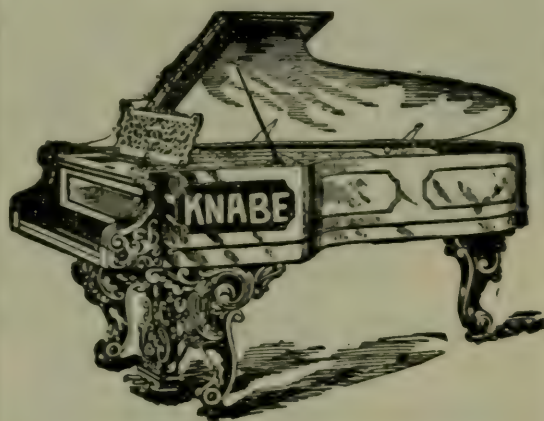
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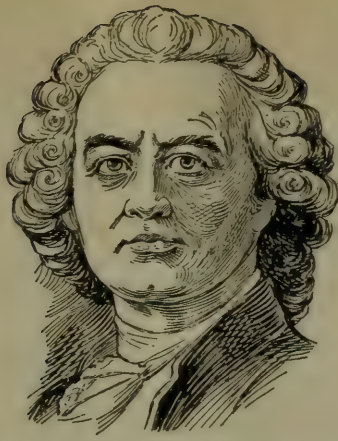
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CHRISTOPH WILLIBALD, Ritter von GLUCK (born at Weidenwang, near Neumarkt, in the Upper Palatinate, on July 2, 1714, died in Vienna on November 15, 1787) was one of the greatest figures in the history of the opera. His father, Alexander, and his mother, Walpurga, were attached to the household of Prince Lobkowitz; and his childhood was passed at the prince's castle of Eisenberg. He entered the Jesuit school at Kommotau, in Bohemia, in 1726, studying the usual classic branches and also singing, the pianoforte, organ, and violin. In 1732 he went to Prag, where he studied under Bohuslav Czernohorský, and also took to practising the 'cello. In 1736 he went to Vienna, entering the private band of Prince Melzi, whom he afterwards followed to Milan, where he completed his studies in harmony under Giovanni Battista Sammartini. His first opera, *Artaserse* (text by Metastasio), was brought out with considerable success in Milan in 1741; and he continued for some time writing operas for Milan, Venice, and Turin, all of which were well received. In 1745 he was invited to go to London; but, on arriving there, found to his cost that he was then no man to compete with Handel; and his London operas were all failures. On April 23, 1746, he appeared at the Haymarket Theatre as a performer

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on the "musical glasses." To such base uses may great composers come — at first! Next he went to Paris (where he was deeply interested in hearing Rameau's operas at the Académie de Musique), to Hamburg and Dresden, arriving in Vienna once more near the end of 1746. Here he applied himself with a will to the study of languages, literature, and æsthetics. At this time he frequented the cream of the intellectual society of the Austrian capital. In 1748 his *Semiramide riconosciuta* (text by Metastasio) was brought out, and recognized as a notable advance upon all his previous works. In 1749 he set out on a tour, visiting and producing operas in Copenhagen, Rome, Naples, Schönbrunn, and again in Rome, returning to Vienna in 1755. All this while he had been gaining in facility of style; but the operettas, divertissements, and other things he wrote after his return to Vienna showed a decided falling off.

Like most opera-composers of his time, he had hitherto confined himself almost exclusively to libretti by Metastasio. This poet was undoubtedly not only the most popular, but also the strongest, operatic librettist going. His *Didone abbandonata*, for one instance, was set to music (from 1724 to 1823, from Baldassare Galuppi to Karl Gottlieb Reissiger) by thirty-six composers. But Metastasio's libretti were modelled on the old plan: they met the requirements of the old opera, as it was developed by Alessandro Scarlatti and continued by Handel, Bononcini, Porpora, Hasse, and others. Now times were changing: people — and especially Gluck — were beginning to suspect that the form of the opera was capable of quite other developments in the dramatic direction; and Gluck felt that the old-fashioned Metastasio libretto would stultify the reforms he meditated. No doubt a good deal of Gluck's ambition to become an operatic reformer was instilled into him by the Italian poet Calzabigi: he certainly had many talks with him, and ended by accepting his libretto of *Orfeo ed Euridice*. This epoch-marking work was brought out in Vienna on October 5, 1762; and in it Gluck's reforms were plainly manifest. But, like most new

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departures, it was met with considerable opposition, especially in court circles; and Gluck returned once more to Metastasio's libretti and his former style. It was probably in 1765, or between then and 1770, that he gave singing and clavichord lessons to Marie Antoinette. But he finally bade good-by to Metastasio for good, and returned to Calzabigi, setting the latter's *Alceste* in 1767, and his *Paride ed Elena* in 1769. Still, these later ventures in his new, more dramatic style were very harshly criticised in Vienna; and it seemed as if there were no hope of winning success there on this basis.

At last an attaché of the French legation in Vienna, the Bailli du Rollet, thought he saw that Gluck's reforms in the opera would be better understood and find a more sympathetic appreciation in Paris: he accordingly persuaded the composer to accept a French libretto of his own (*Iphigénie en Aulide*), and set it to music. After a few futile rehearsals of the completed work in Vienna, Gluck despaired of doing anything worth while with it there, and made up his mind to try his fortunes with it in Paris. He went thither armed with the best recommendations, and soon succeeded in having his new work brought out at the Académie Royale de Musique. It marked the beginning of a new era on the French operatic stage, as his *Orfeo* had in the history of opera in general. But his success was not unqualified, for all that: he won over a strong party to his side, but there was also a strong opposition; and the Italian composer, Nicola Piccinni, was invited to Paris to run a fierce rivalry with Gluck. How fierce this rivalry was, and how all musical Paris was split up into two hostile parties by it, is well known. At last both the two composers were persuaded to set the same libretto to music,—or, rather, the same subject treated by two different librettists,—Gluck taking Guillard's, and Piccinni Dubreuil's, *Iphigénie en Tauride*. Gluck's opera was brought out at the Académie de Musique on May 18, 1779, and Piccinni's on January 23, 1781. The victory was unquestionably with Gluck, and the Piccinni party thoroughly worsted.



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Before Piccinni's opera could be brought out, Gluck took the stage again with *Écho et Narcisse*, which, however, did not have the same success as the *Iphigénie en Tauride*; he set to work on *les Danaïdes*, but an apoplectic stroke forced him to abandon it; and he relinquished the libretto to his pupil Antonio Salieri to finish. He soon returned to Vienna, where he spent his last years, rich alike in fame and fortune.

OVERTURE TO "IPHIGENIA IN AULIS," IN C MAJOR.

CHRISTOPH WILLIBALD, RITTER VON GLUCK.

The opera *Iphigénie en Aulide* (the text by Le Blanc du Rollet, after Racine's tragedy) was brought out at the Académie Royale de Musique in Paris on April 19, 1774. It was the first of Gluck's operas written for Paris. The overture, in its original form, had no real ending, but joined on to the music of the first scene of the opera. Mozart wrote an ending to it for concert performance. With this ending Richard Wagner was dissatisfied, for reasons given below, and he wrote another for a concert performance of the overture given under his direction in Zürich. He also mooted some points regarding the tempo at which the main body of the overture was generally played in Germany, these points having especially to do with his dissatisfaction with the Mozart ending. As the overture is played in Wagner's version at this concert, it will not be uninteresting to quote here his principal arguments on the subject. His whole article, addressed to the editor of the *Neue Zeitschrift für Musik* in Leipzig, may be found in his *Gesammelte Schriften und Dichtungen*, Vol. V., page 143. Here are some extracts from it:—

"I tried over the overture, in Mozart's arrangement, at an orchestral rehearsal. But, when I got to the Coda, it became impossible after the first eight measures for me to let my men play on any farther. I felt at once that, if this ending of Mozart's, of and for itself, agreed very unsatisfactorily with the essential spirit of Gluck's overture, it would not bear listening to at all so soon as it was played in the right tempo of what preceded it in the composition. With this tempo, as I have found out, matters stand as follows:—

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last century, was that of a short introduction in slow tempo, with a longer movement in quicker time. People were so accustomed to this that in Germany, where Gluck's *Iphigenia* itself had not been given for a long while, the overture to this opera, which had come to separate performances by itself at concerts, came insensibly to be looked upon as written also according to the usual pattern. This piece unquestionably contains two different movements in originally different tempi; namely, a slower one up to the 19th measure, and, from there on, one just twice as fast. But Gluck had in his mind to make the overture immediately introduce the first scene which begins with exactly the same theme with which the overture begins, In order not visibly (*i.e.*, apparently) to interrupt the tempo up to this point, he accordingly wrote the *allegro*-movement in twice as short notes as he would have had to write it if he had marked the change of tempo with the word '*Allegro*.' This becomes very plainly evident to any one who reads on in the score, and looks at the scene of the mutinous Greeks in the first act: here we find precisely the same figure that is carried out in sixteenth-notes in the overture, but now written in eighth-notes, simply because the tempo is here marked '*Allegro*.' The chorus has to repeat a syllable several times to each of these eighth-notes, which well befits a mutinous army. Now, Gluck took this tempo, with a slight modification conditioned by the character of the remaining themes, for the *Allegro* of his overture, only — as I have just said — with a different notation, so as to preserve, for the visible beat, the first tempo, *Andante*, which returns after the overture. And in the old Paris edition of the score there is no trace of a change of tempo indicated, but the '*Andante*' of the beginning holds good unchanged up to the opening of the first scene.

"This peculiarity in the notation has been overlooked by German concert conductors: where the shorter notes begin, with the up-beat before the twentieth measure, they have accordingly let the accustomed quicker tempo set in, so that at last the impudent marking '*Allegro*' has made its way into German editions of the overture (and perhaps from there into French editions also)."

As Wagner says, the overture begins with a slow, thoughtful introduction, based on a theme of its own. This is followed by a long quick movement (*Allegro* to the ear, if not to the eye as it stands in the score), in regard to the proper tempo of which Wagner simply urges that it should

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be played as a real *Allegro*, but not pushed to double the proper speed so as to sound like a *Presto*. Wagner goes on to say that the whole contents of the overture are as follows: "1°) a motive of appeal from painful, gnawing heart-sorrow; 2°) a motive of violence, of commanding, overbearing demand; 3°) a motive of grace, of maidenly tenderness; 4°) a motive of painful, tormenting pity." The first of these comes in the introduction; the three others, in the main body of the overture itself.



CONCERTO FOR VIOLIN AND VIOLONCELLO, IN A MINOR, OP. 102.

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Four measures on the full orchestra, announcing the stern, stormy first theme, lead to an elaborate introductory cadenza, begun by the solo 'cello, and then carried on by it and the violin. Then comes a long *tutti* passage, in which the first theme of the movement is regularly developed. This idea of beginning almost immediately with a cadenza for the solo instrument (or instruments) before the traditional orchestral *ritornello* was probably first put into practice by Beethoven, in his E-flat major pianoforte concerto, and has frequently been adopted since. Here, however, Brahms considerably shortens the orchestral *ritornello* itself; the old practice of composers was to have the *ritornello* embrace the whole of the first part of the movement—first theme, second theme, and conclusion-theme—up to where the "repeat" would come in the regular first movement of a symphony, and then let the solo instrument come in on the repeat; but Brahms here carries the orchestral *tutti* only through the development of the first theme and its subsidiary, after which the two solo instruments enter and develop the theme again in a somewhat different way, leading through some brilliant passage-work up to the entrance of the second theme in the relative key of C major. This shortening of the orchestral *ritornello* is quite in accordance with modern ideas: the older scheme was perhaps more strictly in adherence to the letter of the sonata-form and had a certain appearance of logical fitness to recommend it. As the first part of symphonic first movements was regularly repeated, it seemed natural to have it played through the first time by the orchestra and the second time by the solo instrument in conjunction with the orchestra; the great ob-



jection to this was that it made a pretty long orchestral introduction, and left the listener waiting too long before the entrance of the solo instrument, which was, after all, the principal thing. And, as the "repeat" has long since ceased to be regarded as a necessary element in the form, nothing is to be urged against a cutting down of the orchestral *ritornello* to more compact dimensions, letting it form a sort of introduction to, rather than comprise the whole of, the first part of the movement. The working-out of this movement is exceedingly elaborate, and adheres quite closely to the general spirit of symphonic development in the sonata-form, all due prominence being given to the two solo instruments.

The second movement is very much in the form — albeit it has little or none of the character — of a Minuet and Trio. That is to say, its first and third parts comprise the development of a quiet, undulating melody in D major, whereas its middle part is devoted to that of a more *cantabile* theme in the not very closely related key of, F major. Like the middle movements in many concertos that have a long and elaborate first movement, it is short and of the character of a quiet, reposeful intermezzo, — a rest for the ear.

The Finale is a brilliant Rondo on four admirably contrasted themes, worked up with great energy and in a form for which Brahms has more than once shown a strong predilection. Its family resemblance, in the matter of construction, to the Finale of his C minor symphony is unmistakable.

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“The master is the *Master*; this name has been not unjustly given to the composer; it is his thought that must act entirely and freely upon the listener, through the mediation of the singer; it is he who dispenses light and projects shadows; it is he who is king and responsible for his acts; he proposes and disposes; his ministers ought to have no other aim, to be ambitious of no other merit, than to conceive his plans aright and, placing themselves exactly at his point of view, insure their realization.”

The tenor listens to nothing; he must have vociferations in the drum-major style that have dragged along their weary life for ten years on trans-alpine stages, vulgar themes interspersed with rests during which he can listen to the applause, wipe his forehead, re-adjust his hair, cough, swallow a barley-candy drop. Or else he demands mad vocalises, mingled with accents of threatening, of fury, of love, variegated with low notes, high tones, humming-bird warblings, guinea-hen screams, sky-rockets, arpeggios, trills. No matter what the meaning of the words, what the character of the hero, what the situation, he allows himself to hurry or drag the tempo, to add scales running in every direction, embroideries of every sort, *ah*!’s and *oh*!’s that give a grotesque meaning to the phrase; he stops on the short syllables, hurries on the long ones, destroys elisions, puts aspirated *h*’s where there are none, takes breath in the middle of a word. Nothing shocks him any more; everything goes well, so long as it favors the emission of one of his favorite notes. Would an absurdity more or less be noticed in such a fine company? The orchestra says nothing, or says only what he wishes; the tenor dominates over and crushes all; he strides about the stage in triumph; his plume sparkles with joy on his sublime head; he is a king, he is a hero, he is a demi-god, he is a god! Only, you cannot make out whether he is crying or laughing, whether he is in love or in rage; there is no longer any melody, any expression, any common sense, any drama, any music; there is emission of voice, that is the important matter; that is the grand business; he goes upon the stage to hunt the public as you go into the woods to hunt the stag, Forward! full speed! give voice! tally-ho! tally-ho! let art be drawn and quartered!

Soon the example of this vocal fortune makes running a theatre impossible; it kindles and fans to a flame mad hopes and ambitions in the breast of every singing mediocrity. “The first tenor has a hundred thousand francs; why,” says the second, “should not I have eighty thousand?” — “And I fifty thousand?” answers the third.

The director, in order to feed these yawning prides, to fill up these abysses, may try his best to slight and destroy the orchestra and chorus, paying the artists who compose them porters’ salaries; vain trouble! useless sacrifices! and, the day he takes exact stock of his situation and tries



to compare the immensity of the salary with the singer's task, he obtains, all trembling, this curious result :

The first tenor, with a salary of 100,000 francs, singing about seven times a month, figures consequently in eighty-four performances a year, and gets a little over 1,000 francs an evening. Now, supposing a part made up of eleven hundred notes or syllables, it will make 1 fr. a syllable.

Thus, in *Guillaume Tell* :

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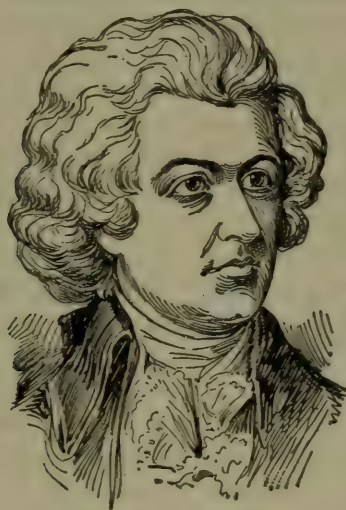
Given a prima donna with the wretched salary of 40,000 francs, Mathilde's reply *comes necessarily cheaper* (business style), each one of her syllables *going at the rate* of eight sous ; but still it is quite a pretty figure.

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Then he pays, he pays again, he keeps on paying ; he pays so much that some fine day he stops payment and sees himself forced to close his theatre. As others in the same business are not in a much more flourishing situation, some of the immortals must resign themselves to giving solfeggio-lessons (those who know how), or to singing on the public highway with a guitar, four candle-ends, and a green carpet.—HECTOR BERLIOZ, *les Soirées de l'Orchestre*.



WOLFGANG AMADEUS MOZART (born in Salzburg, Jan. 27, 1756, died *ibid.*, Dec. 5, 1791 : he was christened Joannes Chrysostomus Wolfgangus Theophilus ; his confirmation name was Sigismundus) was one of the most divine geniuses in the whole history of music. His father, Johann Georg Leopold Mozart (born in Augsburg, Nov. 14, 1719, died in Salzburg, May 28, 1787), was a violinist and church composer, who occupied in 1763 the position of *Vize-Kapellmeister* to the Prince Bishop of Salzburg, and gave his son the most thorough musical education, beginning with pianoforte lessons when the boy was only three years old. Indeed, Mozart's musical schooling was as good and thorough as that of any composer in the whole list,—Mendelssohn not excepted ! Besides his father's instruction, he studied counterpoint under Giambattista Sammartini (born in Milan about the end of the XVII. century, died *ibid.*, after 1770) in 1769–70 in Milan, and fugue under Padre Martini (born in Bologna, April 25, 1706, died *ibid.*,

Oct. 3, 1784) in Bologna in the course of the same winter. But the work on counterpoint and fugue he did with these two famous Italian teachers was only the finishing touch put to the already firm foundations laid by his father. His phenomenal precocity may be appreciated from the fact that he began concert-touring as pianist, violinist, and composer at the age of six, four of his sonatas for pianoforte and violin were published in Paris when he was eight, and he wrote his first symphony when nine! On a professional tour through Italy, begun at the age of thirteen, he received the order of the *Sprone d' Oro* ("the same as Gluck's!") from the Pope, was made *Compositore* to the Accademia Filarmonica of Bologna, and afterward elected (honorary?) *Maestro di Cappella* to the same society, and in August, 1771, brought out his opera, *Ascanio in Alba*, in Milan, which completely eclipsed Johann Adolf Hasse's *Ruggiero*, produced the evening before. Hasse, long known throughout Italy as *il Sassone* (the Saxon), was then seventy-two, and one of the most famous opera composers in Europe. Mozart was only fifteen.

Mozart applied his genius to almost every form of vocal and instrumental composition; but, with all the splendor of his symphonies, quartets, and pianoforte writings, his most congenial domain, and the one in which he did his greatest and most original work, was the Opera. As a dramatic composer, he has never been excelled, if indeed he has ever been equalled. In his *Don Giovanni* and *die Zauberflöte* (which latter stupendous work has been well said to "comprise every known form of vocal composition, from the people's song to the oratorio") he showed himself as already with one foot over the wall that separates the older classic from the modern romantic period, and fully ready to enter upon that larger emotional field thrown open fourteen years later by Beethoven with his *Eroica* symphony. Like Schubert and Mendelssohn, he was one of the great composers who died before reaching their "third manner." What the world of Music has lost in the unwritten works of Mozart's third period, upon which he was just entering when death carried him off, is incalculable, and probably the greatest loss it ever sustained.

As a master of musical form and the technics of composition, Mozart ranks easily with the very greatest. Then he was the only thoroughly great composer—with the possible exception of Handel—who united in himself all the highest and finest musical traits of the German and Italian races. One hardly knows which of the two elements preponderates in his genius, the Italian or the German. In his operas he pushed the art of dramatic characterization, of musical character-drawing, to a point that has never been surpassed: the *dramatis personæ* in his operas stand before us as very "figures in flesh and blood," each one of them has his or her strongly marked individuality. But what distinguishes him most especially in his instrumental compositions, as well as in his operas, masses, and oratorios, is a certain inimitable grace and refinement such as is to be found in no other musician. This grace of Mozart's, together with his perfect purity and clarity of musical style, renders his works exceedingly difficult to perform adequately. His writing is so clear and transparent that the slightest slip in any part is detected at once as a blemish; his feeling is so warm and human that few artists can second him in giving it expression in a way that shall not mar the ineffable grace of his musical outlines.

As a musical colorist, also, Mozart stands very high. His orchestration is, for the most part, very simple; but he knew how to treat every instrument sympathetically, how to bring out its best and most characteristic traits. His instinct for orchestral combinations was so fine and keen that many of his effects of instrumental coloring remain still unsurpassed for



beauty and brilliancy, even by the greatest modern masters of the orchestra. His knowledge of the capacity of the human voice was absolute; and no one has ever written better for the voice — either alone, in vocal concerted music, or in combination with the orchestra — than he. In a word, he was utterly unique: such works as his G minor symphony, his G minor string-quintet, not to speak of *Don Giovanni*, *le Nozze di Figaro*, and *die Zauberflöte*, stand alone and inimitable in music.

SYMPHONY IN C MAJOR ("JUPITER") . . WOLFGANG AMADEUS MOZART.

The symphony in C major, the last of the immortal three so-called "great" symphonies composed in the year 1788, has long been familiarly known all over the musical world by the sobriquet of "Jupiter symphony." Why, is not very apparent, and is likely to be less and less so with time. Possibly, the energetic triplets in the first measure (*fusées*, as the French call them), which form an integral part of the first theme, may have suggested the Olympian thunderbolt to some imaginative listener; but what was quite terrific musical thundering in Mozart's time does not sound so very terrible nowadays. Still, thunder apart, the nick-name does not ill fit the symphony: the work is all Hellenic in strength, serene beauty, god-like power without effort; neither is that side of the Father of the gods which opened women's hearts to him wholly unreflected in the music. "Jupiter" is as good a name as any, and better than most!

The work was scored for what was a pretty full symphonic orchestra in Mozart's day: 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, kettle-drums, and the usual strings. Trumpets and kettle-drums meant "grand orchestra" then!

The first movement (*Allegro vivace*, in C major, 4-4 time) begins with three grand C's on the whole orchestra in octaves, the second and third of them being led up to by a rapid triplet "*fusée*" from G. If they do not quite vie with the roar of thunder, according to our modern notions of musical suggestiveness, they at least have all the lightning incisiveness of the Jovian thunderbolt. They form the first section of the first theme; the second section comes in softly in the strings. This first phrase, beginning on

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the tonic and ending on the dominant, is followed by a similar second phrase, beginning on the dominant and returning (by an imperfect cadence) to the tonic; then comes the first subsidiary, brilliant, martial passage-work, with crackling trumpets and beating drums, closing with a half-cadence on the dominant G. Is the second theme already coming? not in the tonic, if Mozart knows it! The first theme comes in again, but softly, in a whisper of the violins, against gay, festive notes on the horns and the blithest laughing counter-figure in the flute and oboe, and is developed until a joyful half-cadence ushers in the second theme in the dominant. Now hear the Olympian lover speak! It is no forlorn Romeo's pleading: love is sport to Jove, and he woos cheerfully, with a *vainqueur* air, yet grows passionate, too, after a while. But soon he laughs again (with the violins and bassoons in the conclusion-theme in G), and remembers that, after all, he is a god. So ends the first part of the movement. The free fantasia and third part are wholly regular, and there is no Coda.

The second movement (*Andante cantabile*, in F major, 3-4 time) is in a sort of stunted sonata-form not unusual in Mozart's slow movements. There is a beautifully tender first theme in the tonic F major, followed by a sterner subsidiary in C minor; then comes an idyllic second theme in the dominant C major, which leads to an ecstatically beautiful conclusion-theme in the same key. Both the second and conclusion themes are so scored as to be marvels of rich orchestral coloring. Then comes a short apology for a free fantasia, running mostly on the first subsidiary and a figure from the conclusion-theme. The third part, saving some new developments in the treatment of the first theme, is in quite regular relations to the first, the second and conclusion themes now coming in the tonic. There is a short Coda. An entirely individual coloring is imparted to the whole movement by the muting of all the violins and violas.

The third movement is a charming minuet, quite in the regular form.

The Finale (*Allegro molto*, in C major, 2-2 time) is perhaps the most famous in the whole symphony,—a fugued rondo on four themes. The movement begins as an ordinary rondo, without any fugal symptoms, with the announcement of first one and then another of the principal themes,—they sound much like a first theme and its subsidiary,—this sort of free prelude ending with a characteristically Mozartean cadence. Then the fugue begins in earnest, the four subjects coming in one after the other, and being worked out with the utmost elaboration and almost every device—of inversion, contrary motion, retrograde motion, etc.—known to single and double counterpoint. Yet, elaborate as the writing is, it is always perfectly clear; and ever and anon the light rondo character asserts itself in the diversions. In a word, it is one of the greatest symphonic Finales in all music.

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## PROGRAMME.

Robert Schumann - - - Symphony No. 1, in B-flat major, Op. 38

|  |   |   |   |     |
|--|---|---|---|-----|
| I. Andante un poco maestoso (B-flat major)       | - | - | - | 4-4 |
| Allegro molto vivace (B-flat major)              | - | - | - | 2-4 |
| II. Larghetto (E-flat major)                     | - | - | - | 3-8 |
| III. Scherzo: Molto vivace (D minor)             | - | - | - | 3-4 |
| Trio 1 <sup>o</sup> : Molto più vivace (D major) | - | - | - | 2-4 |
| Trio 2 <sup>o</sup> : Tempo primo (B-flat major) | - | - | - | 3-4 |
| IV. Allegro animato e grazioso (B-flat major)    | - | - | - | 2-2 |

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Larghetto non troppo (D minor) - - - - 4-4

Solo Violoncello, Mr. ALWIN SCHROEDER.

Gounod - - - - - Valse, "Roméo et Juliette"

Ludwig van Beethoven Overture to "Leonore," No. 3, in C major, Op. 72

|                   |   |   |   |   |   |     |
|-------------------|---|---|---|---|---|-----|
| Adagio (C major)  | - | - | - | - | - | 3-4 |
| Allegro (C major) | - | - | - | - | - | 2-2 |

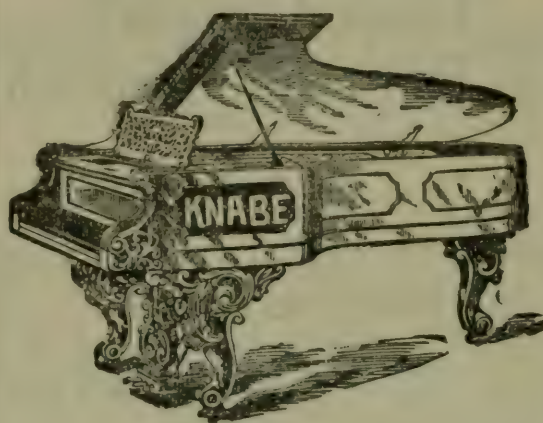
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SYMPHONY NO. 1, IN B-FLAT MAJOR, OP. 38 . . . ROBERT SCHUMANN.

This symphony, written in 1841, and dedicated to Friedrich August, king of Saxony, was really composed after the one in D minor, published as op. 120. But it was published first, and has always stood as Schumann's first symphony. It has no descriptive title ; but Schumann said that, while writing it, he had spring in his mind, and even once thought of calling it a "spring symphony." The slow introduction, with its summoning trumpet and horn call, and its often tempestuous harmonies, might well be taken as a tone-picture of the passage from winter to spring,—an idea which the energetic, joyful *Allegro*, with its cheerful triangle-tinkling, carries out still further.

The introduction to the first movement (*Andante un poco maestoso*, in B-flat major, 4-4 time) opens with a vigorous call on the horns and trumpets in unison, which is answered with tremendous power by the whole orchestra in full harmony. Regarding this introductory trumpet and horn call,

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there is an anecdote which shows characteristically how unfamiliar with the orchestra Schumann was at the time when he wrote the symphony. As it now stands in the published score, it runs on the following notes: five D's, B-flat, C, D. Schumann had originally written it a 3d lower; namely, five B-flats, G, A, B-flat. But this passage, when written for the B-flat horns and trumpets, gave them the notes five C's, A, B-natural, C, of which the A and B are stopped-notes (albeit pretty good ones) on the plain horn, and do not exist in the scale of the plain trumpet at all. The result was that, at the first rehearsal of the symphony, an indescribably droll effect came from the five ringing open B-flats on both horns and trumpets being immediately followed by the two muffled, buzzing stopped-notes of the horns during the total silence of the trumpets. No one present, least of all Schumann himself, could help laughing. Whether the idea of correcting the passage as it now stands came directly to Schumann or was suggested by Mendelssohn, who conducted the rehearsal, the present writer does not know. Certainly, the correction is in every respect a happy one: it gives the B-flat horns and trumpets five E's, C, D, E (all of them open notes), and, moreover, makes a decidedly more effective and original phrase. The glowing response of the full orchestra to this call is followed by some stormy accents in the basses, with strong, full chords in the other strings and the brass, each chord being echoed a quarter of a beat later by the wood-wind. The effect is a curious reproduction to the ear alone of something we all have noticed with the eye and ear together. In looking at a man in the distance cutting down a tree with an axe or driving a stake into the ground with a heavy beetle, we *hear* the thud of the blow an appreciable time after we *see* the blow delivered. Here in the music the strong accent of the strings and brass, on the beat, may be compared to our seeing the blow as the distant wood-man's axe falls, while the immediately following

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echo of the wood-wind is like the thud of the axe that we hear a moment later. The harmonies grow quieter; cheerful, bird-like notes on the flute and clarinet, over a waving figure in the violas, usher in a gradual *crescendo ed accelerando*, which leads to the main body of the movement (*Allegro molto vivace*, in B flat major, 2-4 time).

The vigorous first theme begins with a quickened version of the original horn and trumpet call (as Schumann first wrote it,—five B-flats, G, A, B-flat): this theme is perfectly regular in its cut, divided, as it is, into four four-measure sections, the first and third and second and fourth of which correspond with great accuracy; yet a certain original, vital force, almost roughness, is given it by the harmony. The first phrase begins on the tonic, and ends on the dominant; the second begins on the sub-dominant, and ends on the tonic: it is only thus that the absolute correspondence of the two phrases could be brought about. But the unharmonic cross-relation resulting from passing immediately from the dominant to the sub-dominant—from the full chord of F major to the full chord of E-flat major—gives the harmony a singularly bold, rugged aspect that seizes hold upon the attention at once. The further development of the first theme leads to a modulation to C major, the horns continuing repeated C's for four measures after the rest of the orchestra has stopped. After this careful preparation for the dominant, F major, one is not a little surprised to find the second theme start in (in the clarinets and bassoons) in a curious mode, of no distinct tonality at first, which savors about equally of D minor and A minor. The first section ends definitely in A minor, and the second quite as unmistakably in F major (and with rank fifths between soprano and bass, too!). From this point, however, the theme continues in F major, and is immediately followed by its subsidiary, a brilliant *crescendo* passage, after which the conclusion-theme sets in, exactly in the rhythm of the first theme. So ends the first part of the movement, which is forthwith repeated. The working-out is quite long and elaborate, and ends in a



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wholly original way. The beginning of the third part, too, is no less novel. Instead of that moment of sudden exhaustion after strenuous battle, with which Beethoven commonly ends his free fantasia, Schumann here makes the struggle of his working-out lead directly to a *fortissimo* repetition in the tonic, not of the first theme, in the shape in which it appeared at the beginning of the *Allegro*, but in the broader, more imposing form of that grand response of the full orchestra to the horn and trumpet call in the *Andante* introduction. The effect is overwhelming! Schumann evidently regards this as the beginning of his third part; for, after the retard and hold on the mediant with which the mighty outburst ends, he skips the first sixteen measures of his real first theme, and proceeds immediately to the development (now in the tonic, instead of in the dominant, as in the first part). From this point on, the third part unfolds itself just as the first part did, with the usual difference of key, up to where the conclusion-theme made its appearance; but here a brilliant Coda (*Animato, poco a poco stringendo*) begins, growing more and more exciting, until, after a short *decrescendo*, an entirely new, suave, *Volkslied*-like theme appears in full harmony in the strings, and is developed until the horns and trumpets come in softly with their original call,—now in two-part harmony,—which leads to a glowing, martial close to the movement.

The second movement (*Larghetto*, in E-flat major, 3-8 time) approaches the rondo form. A beautiful *cantabile* romanza-melody is announced and developed by the first violins in octaves, accompanied by the other strings, the coloring being enriched toward the end by the entrance of the wood-wind and horns. This theme in E-flat major is followed by a second, less reposeful one in C major, the successive phrases of which are taken up by the wood-wind and violins in alternation. This, in turn, is followed by a repetition of the *cantabile* first theme by the 'celli in the dominant, B-flat major, against a rustling accompaniment of the second violins and violas and soft syncopated chords on the first violins and wood-wind. Next

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comes an episode of passage-work on a new figure, ending with a return of the second theme, which leads to the third appearance of the principal melody, now sung in the tonic by the oboe and horn in octaves, with full harmony on the clarinets and bassoons, and a more elaborately figural accompaniment on the strings. A short Coda, toward the end of which a solemn entrance of the trombones and bassoons in four-part harmony produces a striking effect, brings the movement to a close. It ends in the key of G major, by half-cadence on the major chord of D, and is immediately connected with the next movement.

The third movement (Scherzo: *Molto vivace*, in D minor, 3-4 time) begins with a theme the tonality of which is somewhat curious. The second movement ended, as has been said, with a half-cadence in G major; namely, on the chord of D major: this naturally leads one to expect the key of G to follow. And the Scherzo does, in fact, start off boldly in G minor, the first phrase ending—as first phrases of the sort often do—by half-cadence on the chord of A major, which the ear accepts as the dominant of D major (this latter being the dominant of the original key, G minor); but the next phrase shows that the ear has been fooled: it begins and ends in D minor, and we find that the A major chord with which the first phrase closed, instead of being the dominant of the dominant, was the dominant of the principal key. The *malentendu* arises from the fact that the theme is really not in G minor at all, but in D minor, beginning on the sub-dominant,—no little of a rarity, as themes go! That the key is really that of D minor is still further shown by the second section of the Scherzo coming in the relative F major, the first part soon returning in the tonic D minor, as before. The first Trio (*Molto più vivace*, in D major, 2-4 time) begins with a charming alternate play of harmony between the strings and wind, the rhythm of which produces a curious hallucination in some ears,—the present writer's among them. The strings and wind answer one another every two measures, the theme being thus plainly cut up into two-measure sections, each one beginning on the up-beat. The rhythm is: a quarter note, a half-note, and a quarter-note. Now, the first theme of the first movement also began on the up-beat; and the rhythm of its first figure—reducing the notation to a common denominator with that of the first Trio in the Scherzo—was: a quarter-note, a dotted-quarter followed by an eighth, and a quarter-note. Moreover, this figure was tossed about from one part of the orchestra to another, in the development and working-out, very much as the figure in the Trio now is.

Comparing the two rhythms, we find the only difference between them to be that, where one has a half-note, the other has a dotted-quarter followed by an eighth; that is, both foot up at the same time-value. Now so firmly has the rhythm in the first movement impressed itself upon the ear that, when you first hear the strings begin to alternate with the wood wind and horns in the Trio, you can hardly persuade yourself that you are not hearing the original rhythm: the ear supplies the missing bite of the



short eighth-note, although it is not really played; it sounds as if the instruments were playing clumsily and slurring it over. It is very like what happens to the eye when we look intently at a red figure, then look up at the white wall and see its green ghost there. This Trio is worked out at great length, and is followed by a repetition of the Scherzo. The second Trio is in rapid 3-4 time (B-flat major), and consists chiefly of imitative contrapuntal working-up of an ascending and descending scale-passage. After another repetition of the Scherzo, a short Coda, in the rhythm of the first Trio, brings the movement to a close.

The Finale (*Allegro animato e grazioso*, in B-flat major, 2-2 time) opens with a resounding statement by the full orchestra of a figure we shall hear more of anon. After an impressive hold, the first theme, the blithest, cheerfulest dancing melody, makes its appearance in the strings, and is worked up by them and the wood-wind at considerable length. After a while the equally light and tripping second theme sets in in G minor; and in its second phrase we recognize the strong initial figure of the full orchestra, now given out in stern octaves by all the strings. Soon the first and second themes are worked up in alternation, and we reach a double-bar with a repeat. The second part of the movement begins softly and mysteriously, when of a sudden the trombones start in with a loud proclamation of the rhythm of the first theme of the first movement: now the strings begin a series of imitations on the figure with which the movement opened, working up to a tremendous climax, and then sinking away again into hushed silence. We hear soft horn-calls, followed by a flute-cadenza; and then the third part of the movement begins with the blithe first theme, and is carried on quite regularly. A brilliant, dramatic Coda ends the whole.

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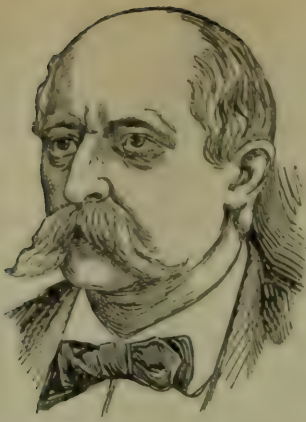
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SERENADE FOR STRING ORCHESTRA, No. 3, IN D MINOR, OP. 69.

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This composition for string orchestra with 'cello solo is the last of a set of three similar pieces by the composer. It begins (*Larghetto non troppo*, 4-4) with a recitative-like passage for the solo 'cello, wholly without accompaniment. This is immediately followed by a four-part passage for all the strings, which makes a fine contrast with the rather melancholy, forlorn monody of the 'cello. The introductory 'cello solo was in D minor; this response to it by all the strings in full harmony is in D major. But the mournful 'cello phrase returns, in its original minor mode, now accompanied in suave harmonies by the other strings. This makes way for a tender melody (*Andante espressivo*, in D major), which is sung in alternate verses, as it were, by the solo 'cello and the first and second violins in octaves. An unaccompanied cadenza for the 'cello, ending with a return of its first mournful phrase, leads to a nimbly tripping scherzando movement (*Prestissimo*, in F major, 9-8), which in its turn ushers in an *Allegro non tanto*

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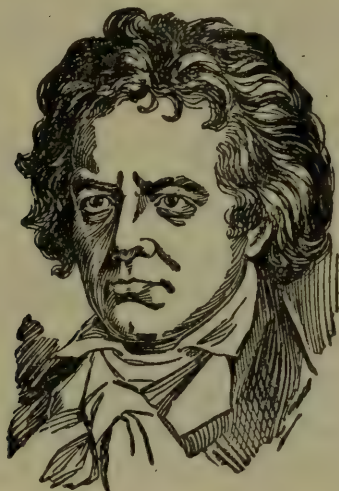
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(3-4) in A major. These last two movements are for all the strings, the solo 'cello playing but a subordinate part in them. A *con fuoco* movement in A minor, also for all the strings, follows next, but soon makes way for a return of the dainty A major theme. Another unaccompanied cadenza for the 'cello leads to a coda, in which the first *Larghetto non troppo* 'cello phrase and the *Andante espressivo*, with its Melibœan stanzas for the violins and 'cello, now reappear in the inverse order; and the composition ends as it began.



OVERTURE TO "LEONORE" NO. 3, IN C MAJOR, OP. 72.

LUDWIG VAN BEETHOVEN.

Beethoven's only opera has a rather noteworthy history, eminently characteristic of the composer. On February 19, 1798, there was brought out at the Théâtre de l'Opéra-Comique in Paris a two-act opéra-comique, the text by Bouilly, the music by Pierre Gaveaux, entitled *Leonore, ou l'amour conjugal*. Some years later Bouilly's text was translated into Italian and new music written to it by Ferdinando Paër, the opera being brought out at the Court Opera in Dresden on October 3, 1804, under the title *Leonora, ossia l'amore conjugale*. Beethoven heard (or saw?) Paër's opera, and is said to have said of it, "A very good opera: I think I must set it to music!" The result was that Joseph Sonnleithner translated the text into German for him, and he did "set it to music." The work was brought out at the Theater an der Wien in Vienna on November 20, 1805, as *Fidelio, oder die eheliche Liebe*. After three performances it was withdrawn. The libretto was then reduced to two acts by Breuning, and Beethoven cut out some of the music and rewrote a good deal of the rest. In this new form the opera was produced at the Imperial private theatre on March 29, 1806, given twice, and again withdrawn. Early in 1814 the libretto was once more revised by Treitschke (still in two acts), and the music again remodelled by Beethoven. In this last version the opera was

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brought out at the Kärnthnerthor-Theater in Vienna on May 23, 1814, under the simple title *Fidelio*.

For this thrice-worked-over opera Beethoven wrote four separate overtures. The first of these, commonly known as the "overture to *Leonore*, No. 2," was written for and used at the first production of the opera in 1805: it was found unduly long by the critics, and Beethoven wrote a second one, commonly known as the "overture to *Leonore*, No. 3," which was used at the second production in 1806. This one was pronounced too difficult by the orchestra, and too abstruse by the critics. So, when it was proposed to bring out the opera in Prag in May, 1807, Beethoven (at the earnest request of the management of the Prag opera house) wrote a third overture, commonly known as the "overture to *Leonore*, No. 1," which was, however, probably never given during his lifetime, as the Prag performance of the opera was given up. The fourth overture, commonly known as the "overture to *Fidelio*," was written for and used at the third Vienna production of the opera in 1814.

So we have the following list of overtures, in their chronological order:—

*Leonore* No. 2, in C major, Opus 72, written in 1805.

*Leonore* No. 3, in C major, Opus 72, written in 1806.

*Leonore* No. 1, in C major, Opus 138 (posthumous), written in 1807.

*Fidelio*, in E major, Opus 72, written in 1814.

The reason for the three *Leonore* overtures being commonly known by figures that do not indicate their true chronological order is that the third (the one written in 1807) was neither performed nor published during Beethoven's lifetime, no account of it could be found, and no one knew of its existence until it was discovered among Beethoven's papers: the body of the work was based on wholly different themes from the other two overtures, and the style far simpler, lighter, and less dramatic. It was, therefore, taken for granted that it must have been a first attempt at an overture to *Leonore*, afterwards discarded by the composer. Indeed, it seemed impossible that he should have written it *after* the mighty one written in 1806, it seemed such a falling off. So it was unhesitatingly numbered as "No. 1," the others, whose chronological order was known, being numbered "No. 2" and "No. 3" respectively. But later and more careful research has proved, almost beyond a doubt, that it was written after the so-called "No. 3." And its comparatively light character is amply explained by the known fact that the directors of the opera house in Prag distinctly asked Beethoven to write a lighter overture than the last one, for the contemplated performance of the opera in that city in 1807.

The old numbering of these overtures has, however, become so familiar all over the musical world that it would be of no use to try to change it now. It will be retained here. The longest, most elaborate, and possibly also the most perfect from an academic point of view is the No. 2; Julius Rietz, for one high authority, considered it the finest of the three (I am now leaving the E major overture "to *Fidelio*" out of consideration). But



few critics agree with him in this. The No. 3 is nothing but a revised and shortened version of the No. 2 : there are many changes in detail in it, all of which are to its advantage. The instrumentation is carried out on a bolder and more effective plan. But in three points it leaves the No. 2 so far behind that it may be looked upon as an altogether higher flight of genius. The trumpet-calls (announcing the approach of the Minister in the opera, and with it Florestan's liberation) are much improved, and the beautiful little "song of thanksgiving" that comes between the two calls is introduced with admirable effect: the second theme, too, is infinitely improved, and made suggestive of a phrase in Florestan's great aria, already introduced in the slow introduction. The second point is the wonderful new coda in the No. 3, one of the most stupendous climaxes in all Beethoven. The third point, perhaps the most important of all, is the new working-out — and not only new working-out, but absolutely new and original *plan* of working-out — in the free fantasia. The working-out in No. 2 was elaborate, long spun out, and for the most part contrapuntal in character: here in No. 3 it is almost entirely dramatic. Contrapuntal elements appear only toward the end, leading up to the trumpet episode. Moreover, it is for the most part of wonderful simplicity and from-the-shoulder directness; every measure draws blood. A similar plan was afterwards adopted by Mendelssohn in part of the working-out of his *Meeresstille und glückliche Fahrt* overture, and hints at the same method are to be found in Wagner's overture to *Rienzi*. The unusual stunting of the sonata-form noticeable in the third part of No. 3 was evidently actuated by dramatic considerations. The No. 1 is a wholly separate work, based on different thematic material, save that the allusion to Florestan's prison aria, which appears in the slow introduction to Nos. 2 and 3, here appears as an episode in the middle of the overture.

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### PROGRAMME.

Hermann Goetz - - - - - Symphony in F major, Op. 9

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro moderato (F major)             | - | - | - | - | 3-4 |
| II. Intermezzo: Allegretto (C major)      | - | - | - | - | 2-4 |
| III. Adagio ma non troppo lento (F minor) | - | - | - | - | 3-4 |
| IV. Finale: Allegro con fuoco (F major)   | - | - | - | - | 4-4 |

Ludwig van Beethoven First Movement from Concerto for Violin, in D major, Op. 61

(Cadenza by JOACHIM.)

Camille Saint-Saëns Symphonic Poem, "Omphale's Spinning-wheel," in A major, Op. 31

Ludwig van Beethoven Overture to "Leonore," No. 3, in C major, Op. 72

- |                   |   |   |   |   |   |   |     |
|-------------------|---|---|---|---|---|---|-----|
| Adagio (C major)  | - | - | - | - | - | - | 3-4 |
| Allegro (C major) | - | - | - | - | - | - | 2-2 |

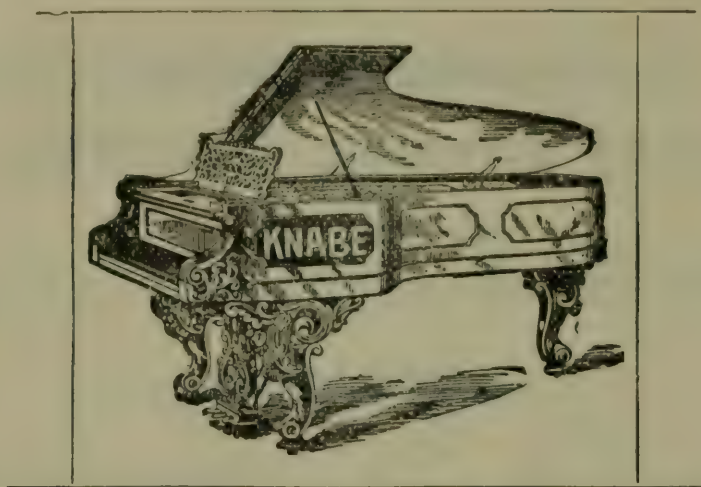
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HERMANN GOETZ (born at Königsberg on December 17, 1840, died at Hottingen in the Canton of Zürich, Switzerland, on December 3, 1876) was one of those young composers of great promise whom death cuts short almost at the outset of their career. He began his musical education under Louis Köhler, one of the most excellent of teachers, of whom he took lessons on the pianoforte and in harmony. For his general education he went to the University of Königsberg, and, after graduating in 1858, went to Berlin, where he entered Stern's Music School, studying the pianoforte under von Bülow and composition under Hugo Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur in Switzerland: here he also established himself as music-teacher, founded a singing society, and conducted an orchestra of amateur players. In 1867 he moved to Zürich, not giving up his Winterthur engagements, however. It was the exertion of constantly travelling between these two places, added to pretty hard work in both of them, that, more than anything else, broke down his never robust constitution. In 1870 he settled in Hottingen, where he died of consumption just as he was beginning to win general recognition as a composer.

Like Norbert Burgmüller (who also died young), Goetz was one of the most gifted and most legitimate followers of Mendelssohn and Schumann. His talent was unmistakable, and his musical education especially fine and thorough. He was essentially a romanticist, with all his classical leanings, though he never sympathized to any notable extent with the then rising "future" party in music. His list of works is short, his best known compositions being his symphony in F major and the opera *der Widerspenstigen Zähmung* (*Taming of the Shrew*, after Shakspeare), which met with the most brilliant success on its first production in Mannheim on October 11, 1874, and soon passed on to most of the principal lyric stages in Germany, besides being given in England and the United States. Besides these works are to be mentioned a second opera, *Francesca da Rimini* (posthumous, the third act finished by Ernst Frank), several compositions for voices and orchestra, and some chamber music.

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The first movement (*Allegro moderato*, in F major) begins serenely, the horns and clarinets calling to and answering one another in syncopated notes, forming the full chord of F over an ascending arpeggio accompaniment in triplets in the violas and second violins. After four measures of this soft preluding, the theme enters in the 'celli and basses, soon strengthened by the bassoons and horns, against a melodious counter-theme, now in the violins, now in the wind instruments. The violins take it up next, in unison and octaves, and develop it at some length, the rhythm growing more and more animated the while: soon, after some brilliant ascending scale-passages, comes a sudden lull with a modulation to A major,—just such a change as might be expected to introduce the second theme. The flutes and oboe begin a blithe, twittering melody, which, in spite of its evident relationship to what has just gone before, one is tempted to think the second theme. But no: the first theme still persists, and is still further developed with much brilliant figuration and many rhythmic devices. After a while more another lull comes; but the first theme still holds its own in a little hushed passage such as one often finds at the entrance of the conclusion-theme of symphonic first movements. In fact, this quiet little passage does play something of the rôle of conclusion-theme, for it leads directly to the double-dotted double-bar or "repeat,"—the first part of the movement is at an end, and there has been no second theme, no real conclusion-theme, nothing but a long development of the first theme, an almost

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unheard-of form for the first part of the first movement of a symphony. This single theme is in reality the only thematic material in the movement; but, for the rest, the form is regular enough. Even in the first part one can recognize something corresponding to the regular divisions into first, second, and conclusion themes; for, though the theme really remains one and the same, it is presented in three different successive phases, or moods, which somehow suggest the more accustomed succession of three different melodies. Then, in the free fantasia that now follows, the treatment is eminently characteristic of the second part of a symphonic movement: the composer has well emphasized the essential difference between "thematic development" and "working-out." In the first part the treatment of the theme, although elaborate and continued for a good while, was in general steadily progressive, one phrase growing out of another naturally and easily, always adding an inch or so to the stature of the theme, so to speak. Here in the free fantasia the treatment becomes closer, more *serré*, as the French say, the theme is more dismembered, more dissected and analyzed: the progress of the music is no longer in a straight line, but it turns upon itself, becomes more contrapuntal. In a word, this second part of the movement is a free fantasia in the fullest sense of the term. The third part stands in regular relations to the first.

The second movement (Intermezzo: *Allegretto*, in C major) is the best known of the symphony, the prime favorite with audiences. It begins with a brilliant horn-call (the high A of which, by the way, must have sounded a little queer on the old plain horn,—though perhaps that instrument had passed out of use in Germany when the symphony was written), which is answered by the daintiest, tripping, fairy-like phrase in the flute and clarinet. The clever play of these two phrases against each other forms the great charm of the movement, which is thoroughly original in character, if not in form. In form it follows the general plan of the fanciful modern musical genre piece with two trios, as it is frequently found in Schumann's pianoforte works, only that here the second trio follows immediately upon the heels of the first, without an intervening return to the first part of the movement. The horn-call, too, makes a rather unexpected reappearance in the midst of the first trio.

The third movement (*Adagio, ma non troppo lento*, in F minor) is a lovely romanza, in which are specially to be noted the wonderful effect of the

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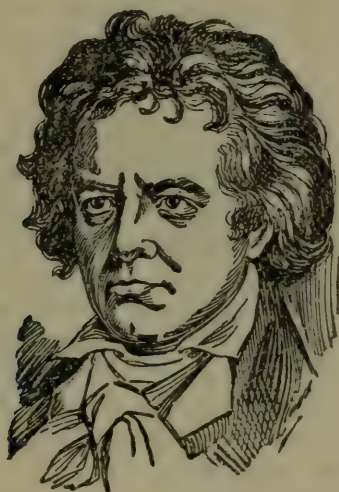
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entrance of a second theme in C major, on two horns (re-enforced later by other wind instruments), and the elaborate figural variation of the principal theme on its return after this episode. Of exceedingly beautiful effect, also, is the short coda (*Molto adagio*) in F major.

The Finale (*Allegro con fuoco*, in F major) begins with a nervous, quasi-spirally ascending figure in the 'celli and violas, which seems almost like an intentional *major* allusion to the principal theme of the first movement of Schumann's D minor symphony; but it is probably nothing more than a passing resemblance, for this preparatory figure soon crystallizes into a (still rather Schumannesque) theme of great brilliancy, a true "Finale" theme. This, with two other themes,—the one of rather quieter character, the other a passionate cantilena,—is worked up with great energy in a free rondo-form, ending with a short but brilliant climax. The symphony is scored for full "classic" orchestra, with four horns and trombones, but without any of the additional instruments often found in modern scores.



CONCERTO FOR VIOLIN, IN D MAJOR, OP. 61. . . LUDWIG VAN BEETHOVEN.

(*First Movement.*)

Beethoven's only violin-concerto seems to have been something of a favorite with the master; for he arranged the solo part for pianoforte (leaving the orchestral parts the same), publishing it also in this form, as a pianoforte-concerto. The work, in its original shape, was first played by Clement, leading first violin in the orchestra of the Theater an der Wien, for whom it was written, at a concert given by him on December 23, 1806. Beethoven was often behindhand with works promised to distinguished solo-players; and there is evidence that this was the case with the present concerto,—that it was written in a hurry, ready just in the nick of time for the concert, at which the unlucky Clement had to play it at sight. What the performance must have been like is easy to imagine, for the work still stands as one of the most difficult compositions for violin extant. After the performance Beethoven spent much time and labor on revising and emending the solo part. But the concerto was seldom played, and could not be considered as belonging to the current repertory of violinists until Joseph Joachim revived it many years later. Since then it has stood undisputed at the head of all violin-concertos. Its extreme length has generally stood in the way of the entire work being played; and violinists in

general have been fond of playing only the first movement, as is done at this concert.

The first movement (*Allegro, ma non troppo*, in D major, 4-4 time) begins with four soft strokes of the kettle-drums on D, the first theme then entering in the oboes, clarinets, and bassoons. After the first phrase of the theme the four kettle-drum strokes are repeated on A, the wind instruments following with the second phrase. Now comes an original stroke of genius, such as no one but Beethoven would ever have thought of. During the silence of the rest of the orchestra the first violins now give out four soft D-sharps: the ear is completely thrown off the track by them and has not the faintest idea what is coming next! Is this D sharp the leading-note of E minor? or what is it? No one can tell: the only impression it makes is that of being completely foreign to the key. With the next measure, however, light comes: the D-sharp was a semi-tone *appoggiatura* below E, the 5th of the dominant chord of D major, and this chord (with its 7th) now explains the problematic note. The first theme (eighteen measures long) is followed immediately by a subsidiary in the same key, which, after a transition by deceptive cadence to B-flat major, returns once more to the tonic, in which key the melodious second theme appears. Here is an irregularity: the second theme in the tonic! This theme, which is only eight measures long, is given out by the wood-wind and horns, then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli, and developed at some length. It, in turn, is followed by a short subsidiary, which, working up to a climax, makes way for the triumphant conclusion-theme (still in the tonic), which brings the first part of the movement to a close by half-cadence on the chord of the dominant. Now the solo violin steps in, and after a brief cadenza takes up the first theme. The first part of the movement is repeated, as is customary in concertos, the solo instrument either playing the themes itself or else embroidering them with cunning figural tracery: it is to be noted, however, that in this repetition of the first part the second theme and what follows it are in the dominant, instead of the tonic, as at first. Here, too, the conclusion-theme is worked up to a longer climax than before, the solo violin running through *bravura* scale-passages, *arpeggi*, and a series of ascending trills such as commonly lead up to a resounding *tutti* in a concerto. The *tutti* bursts in in F major, and

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the free fantasia begins: for some time the working-out is confided to the orchestra, until at last the solo violin comes in with almost the same cadenza that it did at first, only now in C major, modulating soon to B minor, in which key the first theme reappears.

The remainder of the working-out is long and exceedingly brilliant. The third part of the movement begins with the regular return of the first theme in the tonic, D major, but now given out *fortissimo* by the full orchestra in a resounding *tutti*, the solo violin stepping in at the first subsidiary, following the development quite as it did in the first part, now playing the themes, now embroidering them. The conclusion-theme is worked up to a similar climax as in the repetition of the first part, leading to a strong *tutti*, which comes to a stop with a hold on a dominant A. Here comes the traditional, customary free unaccompanied cadenza for the solo instrument, in which the solo player is to show all his virtuosity. The cadenza used by Mr. Kneisel at this concert is by Joachim. After the cadenza a short Coda brings the movement to a close.



CHARLES-CAMILLE SAINT-SAËNS was born in the house now numbered as No. 3 in the rue Jardinot, Paris, on October 9, 1835, and is still living in Paris. He lost his father early in life, and was brought up by his mother and a great-aunt, whom he always called *bonne maman*, the ordinary French

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term for "grandmamma." This old lady first taught him the elements of music. In 1842 he began to take pianoforte lessons of Camille-Marie Stamaty, and later studied harmony under Maleden. His progress was astonishingly rapid: he had a wonderful memory, great natural musical talent, and a rare devotion to study. In 1847 he entered the only class he ever attended at the Conservatoire, Benoist's organ-class, obtaining the second prize for organ in 1849, and the first in 1851. Although he never studied composition at the Conservatoire, his having been in at least one of the classes at that institution gave him the right to compete for the Prix de Rome, which he did in 1852; but he was unsuccessful, Léonce Cohen winning the prize instead. He tried again in 1864, but again failed, although he had already won public laurels in several fields of the art of composition. It is not unnoteworthy that the man who now stands, and has stood for some time, at the head of French composers,—certainly in the matter of musical erudition,—never succeeded in winning the Prix de Rome. It would have done Berlioz's heart good,—he always had a grudge against the Prix de Rome and the regulations which bound the winner to waste three years in Italy,—could he but have lived to see Saint-Saëns's high fame, and reflect upon his never having got the prize which had cost himself so much trouble and heart-burning to win in his own youth, and which he valued so little.

Saint-Saëns's first symphony was brought out with flattering success by the Société de Sainte-Cécile in 1851, when the composer was only sixteen. In 1853 he was appointed organist at the church of Saint-Merri, and soon after took the pianoforte professorship at Louis Niedermeyer's Ecole de Musique Religieuse. His work as organist and teacher was exceedingly onerous, but he nevertheless managed to find time to compose symphonies, vocal and instrumental pieces, and a good deal of chamber-music, beside playing the pianoforte at many concerts. His reputation as a classical pianist soon grew very high, while, as an organist, he stood with the best. In 1858 he was appointed organist at the Madeleine, where his playing became very famous until, in 1877, he resigned the position in favor of Théodore Dubois.

Yet, in spite of his successes as pianist, organist, and composer of instrumental and vocal concert and chamber-music, Saint-Saëns, like all French musicians, cherished one fixed ambition,—to be accepted and shine as a

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composer of opera. His first venture in this field was *la Princesse jaune*, in one act, which was brought out at the Opéra-Comique in Paris on June 12, 1872: it was at best a *succès d'estime*, being a failure otherwise. His next was *le Timbre d'argent* (not to be confounded with Léon Vasseur's *Timbale d'argent*, an opéra-bouffe which had a considerable vogue five years earlier), a fantastic opera in four acts, which was first given at the Théâtre-Lyrique on February 23, 1877, but with no more success than his first one. These failures taught him what others have also found out to their cost,—namely, that the favor of the Paris opera-going public is exceedingly hard to win by a new aspirant for honors; but he did not abandon his project of making a name for himself on the lyric stage. His next work, *Samson et Dalila*, a sacred lyric drama, was given at Weimar in December, 1877, and his *Etienne Marcel*, a grand opera in four acts, in Lyons on February 8, 1879. At last he made his way to the stage of the Académie de Musique in Paris with *Henry VIII*, which was given on March 5, 1883, his *Proserpine* following at the Opéra-Comique on March 16, 1887. Still, neither of these works held the stage long. His *Ascanio* (based on an episode in the life of Benvenuto Cellini) met with far better success at the Opéra, where it was brought out on March 21, 1890.

But Saint-Saëns has had, upon the whole, decidedly better success with his concert-works for voices and orchestra than with his operas. His *Noces de Prométhée*, a cantata for soli, chorus, and orchestra, was received with enthusiasm when brought out at the Cirque des Champs-Élysées on September 1, 1867: his short *Oratorio de Noël* and his longer oratorio, *le Déluge*, were both successes, and have made their way outside of France. Somewhat less enthusiasm was felt for his *la Lyre et la harpe*, written for and brought out at the Birmingham (England) Festival of 1879. As a composer of orchestral and chamber-music, he easily holds the highest place in France at the present day.

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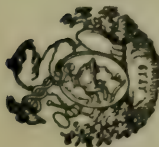
The whole work is a bit of tone-painting, in no regular traditional musical form, although its structure bears some resemblance to that of the "Scherzo and Trio." It is scored for full modern orchestra.

# OVERTURE TO "LEONORE" No. 3, IN C MAJOR, OP. 72.

LUDWIG VAN BEETHOVEN.

Beethoven's only opera has a rather noteworthy history, eminently characteristic of the composer. On February 19, 1798, there was brought out at the Théâtre de l'Opéra-Comique in Paris a two-act opéra-comique, the text by Bouilly, the music by Pierre Gaveaux, entitled *Leonore, ou l'amour conjugal*. Some years later Bouilly's text was translated into Italian and new music written to it by Ferdinando Paër, the opera being brought out at the Court Opera in Dresden on October 3, 1804, under the title *Leonora, ossia l'amore conjugale*. Beethoven heard (or saw?) Paër's opera, and is said to have said of it, "A very good opera: I think I must set it to music!" The result was that Joseph Sonnleithner translated the text into German for him, and he did "set it to music." The work was brought out at the Theater an der Wien in Vienna on November 20, 1805, as *Fidelio, oder die eheliche Liebe*. After three performances it was withdrawn. The libretto was then reduced to two acts by Breuning, and Beethoven cut out some of the music and rewrote a good deal of the rest. In this new form the opera was produced at the Imperial private theatre on March 29, 1806, given twice, and again withdrawn. Early in 1814 the libretto was once more revised by Treitschke (still in two acts), and the

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music again remodelled by Beethoven. In this last version the opera was brought out at the Kärnthnerthor-Theater in Vienna on May 23, 1814, under the simple title *Fidelio*.

For this thrice-worked-over opera Beethoven wrote four separate overtures. The first of these, commonly known as the "overture to *Leonore*, No. 2," was written for and used at the first production of the opera in 1805: it was found unduly long by the critics, and Beethoven wrote a second one, commonly known as the "overture to *Leonore*, No. 3," which was used at the second production in 1806. This one was pronounced too difficult by the orchestra, and too abstruse by the critics. So, when it was proposed to bring out the opera in Prag in May, 1807, Beethoven (at the earnest request of the management of the Prag opera house) wrote a third overture, commonly known as the "overture to *Leonore*, No. 1," which was, however, probably never given during his lifetime, as the Prag performance of the opera was given up. The fourth overture, commonly known as the "overture to *Fidelio*," was written for and used at the third Vienna production of the opera in 1814.

So we have the following list of overtures, in their chronological order: —

*Leonore* No. 2, in C major, Opus 72, written in 1805.

*Leonore* No. 3, in C major, Opus 72, written in 1806.

*Leonore* No. 1, in C major, Opus 138 (posthumous), written in 1807.

*Fidelio*, in E major, Opus 72, written in 1814.

The reason for the three *Leonore* overtures being commonly known by figures that do not indicate their true chronological order is that the third (the one written in 1807) was neither performed nor published during Beethoven's lifetime, no account of it could be found, and no one knew of its existence until it was discovered among Beethoven's papers: the body of the work was based on wholly different themes from the other two overtures, and the style far simpler, lighter, and less dramatic. It was, therefore, taken for granted that it must have been a first attempt at an overture to *Leonore*, afterwards discarded by the composer. Indeed, it seemed impossible that he should have written it *after* the mighty one written in 1806, it seemed such a falling off. So it was unhesitatingly numbered as "No. 1," the others, whose chronological order was known, being numbered "No. 2" and "No. 3" respectively. But later and more careful research has proved, almost beyond a doubt, that it was written after the so-called "No. 3." And its comparatively light character is amply explained by the known fact that the directors of the opera house in Prag distinctly asked Beethoven to write a lighter overture than the last one, for the contemplated performance of the opera in that city in 1807.

The old numbering of these overtures has, however, become so familiar all over the musical world that it would be of no use to try to change it now. It will be retained here. The longest, most elaborate, and possibly also the most perfect from an academic point of view is the No. 2; Julius Rietz, for one high authority, considered it the finest of the three (I am

now leaving the E major overture "to *Fidelio*" out of consideration). But few critics agree with him in this. The No. 3 is nothing but a revised and shortened version of the No. 2: there are many changes in detail in it, all of which are to its advantage. The instrumentation is carried out on a bolder and more effective plan. But in three points it leaves the No. 2 so far behind that it may be looked upon as an altogether higher flight of genius. The trumpet-calls (announcing the approach of the Minister in the opera, and with it Florestan's liberation) are much improved, and the beautiful little "song of thanksgiving" that comes between the two calls is introduced with admirable effect: the second theme, too, is infinitely improved, and made suggestive of a phrase in Florestan's great aria, already introduced in the slow introduction. The second point is the wonderful new coda in the No. 3, one of the most stupendous climaxes in all Beethoven. The third point, perhaps the most important of all, is the new working-out — and not only new working-out, but absolutely new and original *plan* of working-out — in the free fantasia. The working-out in No. 2 was elaborate, long spun out, and for the most part contrapuntal in character: here in No. 3 it is almost entirely dramatic. Contrapuntal elements appear only toward the end, leading up to the trumpet episode. Moreover, it is for the most part of wonderful simplicity and from-the-shoulder directness; every measure draws blood. A similar plan was afterwards adopted by Mendelssohn in part of the working-out of his *Meeresstille und glückliche Fahrt* overture, and hints at the same method are to be found in Wagner's overture to *Rienzi*. The unusual stunting of the sonata-form noticeable in the third part of No. 3 was evidently actuated by dramatic considerations. The No. 1 is a wholly separate work, based on different thematic material, save that the allusion to Florestan's prison aria, which appears in the slow introduction to Nos. 2 and 3, here appears as an episode in the middle of the overture.

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Season of 1893-94.

EMIL PAUR, Conductor.

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Second Concert,  
Tuesday Afternoon, December 12,  
At Three.

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## PROGRAMME.

Anton Rubinstein - Symphony No. 4 (Dramatic), in D minor, Op. 95

Lento.

Presto.

Adagio.

Largo, Allegro con fuoco.

Ludwig van Beethoven First Movement from Concerto for Violin, in D  
major, Op. 61

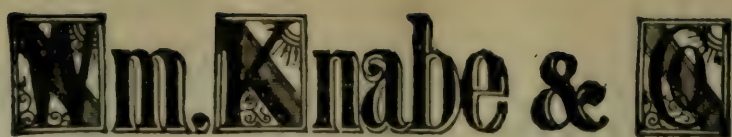
(Cadenza by JOACHIM.)

Brahms - - - - Variations on a Theme by Haydn

Friedrich Smetana - - - - Symphonic Poem, "Vltava"

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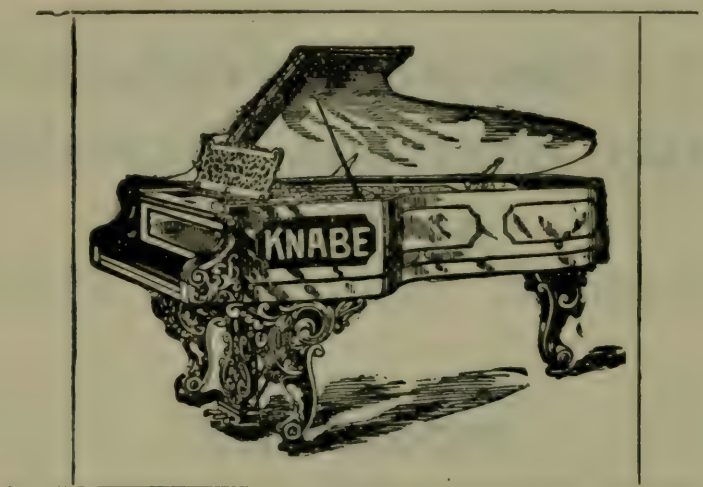
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ANTON GREGOR RUBINSTEIN was born at Wechwotynez, in Russian Bessarabia, on November 30, 1830. His parents were Jewish, and moved to Moscow soon after his birth. Here his father set up a pencil-factory. His first teacher in music was his mother, a good musician; but at the age of seven he was put under Villoing to study the pianoforte. These were the only teachers he ever had on that instrument. Toward the end of 1839 Villoing took him to Paris, where in 1840 (being then only ten years old) he played before many of the highest musical authorities in the capital, Liszt among them. The latter strongly advised his going to Germany further to develop his talent; but Villoing took him on a concert tour through Holland, England, Scandinavia, and Germany, returning to Moscow in 1843. In 1844 his parents took him and his younger brother, Nicolai Rubinstein, to Berlin, where, on Meyerbeer's advice, both brothers entered upon a course of serious theoretical study under Siegfried Wilhelm Dehn. The father soon went back to Moscow; and in 1846 his severe sickness called the mother and Nicolai back to that city. Anton stayed on in Berlin, except for a concert tour through Hungary in company with Heindl, the flutist (father of three members of the Boston Symphony Orchestra), and a short stay in Vienna, up to 1848, when the revolutionary political troubles drove him back to Russia. He settled in St. Petersburg, where he found a powerful protectress in the Grand Duchess Hélène, and wrote several Russian operas. In 1854 the Grand Duchess and Count Wielhorski advised him to return to Germany to continue his musical studies and make himself known in the world, for which trip they furnished him the money. How much he studied does not appear; but he made a positively triumphal concert tour, playing in most of the important towns of Central

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Europe, and pushing his trip as far as Paris and London. His success as a pianist was phenomenal, and he found in Germany publishers for many of his works. He returned to St. Petersburg in 1858, and was appointed court pianist, and afterward concert director. In 1859 he assumed the direction of the Russian Music Society, and in 1862 founded the St. Petersburg Conservatory of Music, of which he was director until 1867. From this year to 1870 he made concert tours through Europe, and in 1872-73 in the United States. From 1867 to 1887 he held no official position, devoting most of his time to giving concerts up to 1874, and after that to composition. In 1887 he once more accepted the directorship of the St. Petersburg Conservatory, on Davidoff's retirement. Since then, although St. Petersburg has been his headquarters, he has made several trips to Germany, France, and England, either to give concerts or to produce some of his larger works. In 1889 his "Jubilee"—the fiftieth anniversary of his artistic life—was celebrated, on which occasion the czar gave him an annual pension of 3,000 roubles (about \$1,674), the municipalities of St. Petersburg and of Peterhof the title of honorary citizen, and the University of St. Petersburg that of honorary doctor. He was also honored by other municipalities and scientific and musical associations, and was made the recipient of a large number of presents. Rubinstein is unquestionably one of the greatest and most original pianists that ever lived. As a composer he stands in the foremost rank to-day, and is, moreover, the only composer outside of France and Italy now living, with the single exception of Karl Goldmark, who has won any considerable success in serious dramatic composition. Much as he is admired and venerated in Russia, he is now looked upon by men like Rimski-Korsakoff and others of the extreme

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\*During last season the following members of the Faculty appeared as soloists in these concerts: Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.



Slavic party very much as Niels Gade was looked upon by Grieg, Svendsen, and others of that ilk,—as too Germanic in his tendencies, as too timidly Slavic in his style, to be recognized as the true head of the national school of composition. He and even Tschaikowsky are not now considered as specially characteristic Russian composers.

DRAMATIC SYMPHONY, No. 4, IN D MINOR, OP. 95. ANTON RUBINSTEIN.

The introduction (*Lento*, in D minor, 8-8 time) to the first movement begins softly and mysteriously with a waving contrapuntal passage in the 'celli and double-basses, which is carried on two measures later by the 'celli in 6ths and 3rds against a curious, sobbing, almost hiccoughing rhythm in the violins,—a rhythmic device of which Rubinstein was at one time peculiarly fond. The figure and the sob are worked up contrapuntally, and perhaps in a certain sense dramatically, until a *stringendo* passage leads directly to the *Allegro moderato* (D minor, 4-4 time), in the first theme of which we recognize both the characteristic figures of the introduction. A subsidiary theme, beginning with plain chords repeated in triplets over a pedal bass on A, then changing to imitative contrapuntal passage-work on a strongly marked figure, full of *fusées* and trills, leads to a modulation to the relative F major, in which key the second theme is given out by the clarinets, over sustained harmony in the strings and low, whispering *arpeggi* in the double-basses (alone, not doubled by the 'celli,—a most unusual bit of instrumentation!). The horns soon come in with the subsidiary to this theme, which is developed at somewhat greater length by them and other wind instruments. A flowing passage in eighth-notes, begun by the horns, then taken up by the clarinets and bassoons, and later by the strings, represents the conclusion theme, and leads to a hold on the chord of D major, with which the first part of the movement ends. There is no repeat.

The free fantasia begins with wholly new material: a mysterious theme is carried through by the strings in octaves, with syncopated echoes in the wood-wind, groping as it were in darkness, which darkness grows thicker and blacker as the theme is worked out contrapuntally in more and more animated rhythms. It leads to another new theme, of rather march-like character, which is developed strongly by the whole orchestra and debouches into a return of the second subsidiary, a brief play with rather than working-out of, which leads directly to the third part of the movement. The whole free fantasia is short, and, with the exception of its last eight measures, utterly irrelevant to the rest of the movement. But can this really be so? Can Rubinstein thus have shirked all the hard work in the movement, and put us off with this bare apology for a free fantasia? It certainly looks so; but it is not really so by any means. The return of the first theme, which looked so like the beginning of the third part, especially as it is followed by its subsidiary (which now appears as an accom-

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paniment to a melodic phrase in the clarinet), was but a blind ; it is not the beginning of the third part at all, but a return to the serious business of the movement after a short contrapuntal episode. It is now that the free fantasia really begins ; and we find it worked out with great elaboration and at a very considerable length, closing with a furious dramatic climax that leads to a *fortissimo* re-entrance of the first theme, as the third part begins.

The third part of the movement bears the regular relations to the first, and ends with a brilliant Coda.

The second movement (*Presto*, in D minor, 3-4 time) is in the form of an enormously long Scherzo, with a Trio (*Allegro non troppo*, in D major, 3-4). The form is complicated, however, by the introduction of a second theme, in 2-4 time in the Scherzo, and an episode (*Moderato assai*) on an entirely new theme, for solo string-quartet (the 'cello being doubled in the lower octave by a single double-bass).

The third movement (*Adagio*, in F major, 6-8 time) is a Romanza in a form approaching that of the rondo, its first and second themes appearing and reappearing at intervals, with more or less figural elaboration and variation. It closes with a short and highly dramatic Coda, in which some few sporadic measures of solemn four-part harmony in the 'celli and double-basses, like disjointed fragments of a choral, are especially noteworthy.

The Finale (*Allegro con fuoco*, in D minor, 2-4 time) is introduced by sixteen measures of *Adagio*, in which figures to be used later are announced in a slower, more stately guise. The movement is worked up at great length as a Rondo, the progress of which is, however, interrupted by frequent episodes of various character. The symphony is scored for the classic orchestra,—the usual 4 pairs of wooden wind instruments, 2 horns, 2 trumpets, kettle-drums, and strings, to which, in the Finale, 3 trombones are added.

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CONCERTO FOR VIOLIN, IN D MAJOR, OP. 61. . . LUDWIG VAN BEETHOVEN.

(*First Movement.*)

Beethoven's only violin-concerto seems to have been something of a favorite with the master; for he arranged the solo part for pianoforte (leaving the orchestral parts the same), publishing it also in this form, as a pianoforte-concerto. The work, in its original shape, was first played by Clement, leading first violin in the orchestra of the Theater an der Wien, for whom it was written, at a concert given by him on December 23, 1806. Beethoven was often behindhand with works promised to distinguished solo-players; and there is evidence that this was the case with the present concerto,—that it was written in a hurry, ready just in the nick of time for the concert, at which the unlucky Clement had to play it at sight. What the performance must have been like is easy to imagine, for the work still stands as one of the most difficult compositions for violin extant. After the performance Beethoven spent much time and labor on revising and emending the solo part. But the concerto was seldom played, and could not be considered as belonging to the current repertory of violinists until Joseph Joachim revived it many years later. Since then it has stood undisputed at the head of all violin-concertos. Its extreme length has generally stood in the way of the entire work being played; and violinists in general have been fond of playing only the first movement, as is done at this concert.

The first movement (*Allegro, ma non troppo*, in D major, 4-4 time) begins with four soft strokes of the kettle-drums on D, the first theme then entering in the oboes, clarinets, and bassoons. After the first phrase of the theme the four kettle-drum strokes are repeated on A, the wind instruments following with the second phrase. Now comes an original stroke of genius, such as no one but Beethoven would ever have thought of. Dur-



ing the silence of the rest of the orchestra the first violins now give out four soft D-sharps: the ear is completely thrown off the track by them and has not the faintest idea what is coming next! Is this D-sharp the leading-note of E minor? or what is it? No one can tell: the only impression it makes is that of being completely foreign to the key. With the next measure, however, light comes: the D-sharp was a semi-tone *appoggiatura* below E, the 5th of the dominant chord of D major, and this chord (with its 7th) now explains the problematic note. The first theme (eighteen measures long) is followed immediately by a subsidiary in the same key which, after a transition by deceptive cadence to B-flat major, returns once more to the tonic, in which key the melodious second theme appears. Here is an irregularity: the second theme in the tonic! This theme, which is only eight measures long, is given out by the wood-wind and horns, then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli, and developed at some length. It, in turn, is followed by a short subsidiary, which, working up to a climax, makes way for the triumphant conclusion-theme (still in the tonic), which brings the first part of the movement to a close by half-cadence on the chord of the dominant. Now the solo violin steps in, and after a brief cadenza takes up the first theme. The first part of the movement is repeated, as is customary in concertos, the solo instrument either playing the themes itself or else embroidering them with cunning figural tracery: it is to be noted, however, that in this repetition of the first part the second theme and what follows it are in the dominant, instead of the tonic, as at first. Here, too, the conclusion-theme is worked up to a longer climax than before, the solo violin running through *bravura*

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scale-passages, *arpeggi*, and a series of ascending trills such as commonly lead up to a resounding *tutti* in a concerto. The *tutti* bursts in in F major, and the free fantasia begins: for some time the working-out is confided to the orchestra, until at last the solo violin comes in with almost the same cadenza that it did at first, only now in C major, modulating soon to B minor, in which key the first theme reappears.

The remainder of the working-out is long and exceedingly brilliant. The third part of the movement begins with the regular return of the first theme in the tonic, D major, but now given out *fortissimo* by the full orchestra in a resounding *tutti*, the solo violin stepping in at the first subsidiary, following the development quite as it did in the first part, now playing the themes, now embroidering them. The conclusion-theme is worked up to a similar climax as in the repetition of the first part, leading to a strong *tutti*, which comes to a stop with a hold on a dominant A. Here comes the traditional, customary free unaccompanied cadenza for the solo instrument, in which the solo player is to show all his virtuosity. The cadenza used by Mr. Kneisel at this concert is by Joachim. After the cadenza a short Coda brings the movement to a close.



VARIATIONS ON A THEME BY JOSEPH HAYDN, IN B-FLAT MAJOR, OP. 56A.  
JOHANNES BRAHMS.

The theme of these eight variations and finale by Brahms is a melody by Joseph Haydn, known as the *Chorale Sancti Antoni* (the Choral of St. Anthony). Brahms announces the theme in full harmony, in the wind instruments with the bass in the double-bassoon, 'celli, and double-basses, a style of scoring evidently meant to imitate or suggest the organ. The melody itself is in two sections, of ten and twenty measures respectively, each of which is repeated.



In the variations that follow Brahms has carried on the style established by Bach, and further developed with greater and greater freedom by Beethoven and Mendelssohn. They are, for the most part, contrapuntal variations, the connection of which with the parent theme is often more ideal than actual. Without adhering strictly to the theme, either in melody, harmony, or rhythm, Brahms has here followed Bach's and Beethoven's lead in making each variation a further development, in quite a free style, of the general idea contained in the theme. It is noticeable, too, that Brahms has treated the form of Theme with Variations in one respect very much as Beethoven has in his greatest works of the sort,—especially in his immortal XXXIII Variations in C major, for pianoforte, on a Waltz by Diabelli, op. 120. This is to say that both Beethoven and Brahms, while treating the form with all possible musical seriousness, have yet looked upon it as a fair field for the display of every sort of subtlety in harmony and counterpoint. In Beethoven's Diabelli Variations, for instance, we often find the subtlest modulations, the most daring transitions to foreign keys, presented in a way evidently so planned as to attract the listener's attention to themselves. One finds exceedingly little of this sort of thing in Beethoven's works on a larger scale in his symphonies, quartets, or sonatas; there harmonic subtleties are, as a rule, more veiled and less calculated to distract the attention from the general development of the piece. But, in his variations, the subtlety is much more emphasized and displays itself more for its own sake. Much the same spirit is noticeable in these variations by Brahms: the *tour de force* element is not quite absent from them. As has been said, the older composers, even as far back as Bach, were not unwilling to consider the form of Theme with Variations as a fair field for this sort of display.

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BEDŘICH (in German, Friedrich) SMETANA was born at Leitomischl, in Bohemia, on March 2, 1824, and died in Prag on May 12, 1884. He studied under Ikavec at Neuhaus and Proksch in Prag. He was an exceedingly brilliant pianist, and opened a pianoforte school in Prag in 1848, soon after which he married Kateřina Kolár, the noted pianist. In 1856 he went to Gothenburg in Sweden as director of the Philharmonic Society, and made a concert tour through Sweden and Germany in 1861. In 1866 he was appointed Kapellmeister at the National-Theater in Prag, which post he was forced to resign in 1874 on account of almost total deafness. Although noted as a pianoforte virtuoso, Smetana is best known in his native country as an opera composer. Of his eight operas (all written to native Czech libretti), one, at least, *Čertova Stěna* (*The Devil's Wall*), has made its way across the Bohemian frontier. He may be said to stand at the head of specifically Bohemian composers, the only one to dispute his claim to this eminence being his younger friend and almost pupil, Antonín Dvořák. The national Czech character of his melodies and rhythmic devices is unmistakable. If his operas have hardly been given outside of Prag, some of the overtures, especially the one to *Prodaná Nevěsta* (in German *Die verkaufte Braut*, in English *Married for Money*) have made the round of the musical world. An interesting pianoforte concerto by him has been played in Boston.

SYMPHONIC POEM, "THE MOLDAU" . . . . . FRIEDRICH SMETANA.

This is the second of a cyclus of six symphonic poems by Smetana, entitled *Má Vlast* (My Country). The six poems of which the cyclus is

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composed have the following titles: I. *Vyšehrad* (a Bohemian fortress); II. *Vltava* (the river Moldau); III. *Šárka* (the noblest of the mythical Bohemian Amazons); IV. *Z Českých Luhův a Hájův* (From Bohemia's Groves and Meadows); V. *Tábor* (the fortress of the Hussite fighters); VI. *Blaník* (the mountain on which the Hussite heroes sleep, awaiting their resurrection and renewed combat for the Faith).

The following Preface is printed with the score of the symphonic poem given at this concert:—

“Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding-feast is celebrated with song and dancing. At night the wood and water-nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood and the vanished warlike fame of by-gone ages. At the St. John's Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prag, welcomed by time-honored Vysehrad, whereupon it vanishes in the far distance from the poet's gaze.”

The symphonic poem begins (*Allegro commodo non agitato*, in E minor, 6-8 time) with a rippling passage for the flutes, sparingly accompanied by *pizzicato* chords in the violins and harp, which pictures “the first stream of the Moldau”; this flowing figure is next taken up by the strings, while the first violins, oboes, and bassoon outline a graceful melody against it as a background. The development goes on for some time, the horns and harp coming in to add their voices to the orchestra. After a while loud hunting-calls in C major are heard in the horns and other wind instruments, while the strings continue their running figure; the joyous noise of the hunt grows louder and louder, the river foams up more and more boisterously in the strings, then both die away again, and we hear the gay music of the wedding-dance (G major, 2-4 time) swell to *fortissimo*, and then gradually die away in the distance in its turn. The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing *arpeggi*

in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance; soon soft, stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march. Then the original rippling figure returns in the strings, with the graceful melody against it in the first violins, oboes, and bassoons: it is worked up much as before, when the rhythm suddenly grows livelier, fiercer, and we come to the musical picture of the St. John's Rapids. At last, with a change to E major, we arrive at "the broadest part of the river Vltava." From this point the melody goes on in grand *fortissimo*, until a gradual *decrescendo* pictures its disappearance over the horizon. The poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and 1 bass-tuba, 1 harp, 1 pair of kettle-drums, triangle, bass-drum and cymbals, and the strings divided as follows throughout: 1st violins, 2nd violins, violas, 1st 'celli, 2nd 'celli, double-basses.

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### PROGRAMME.

Hermann Goetz - - - - - Symphony in F major, Op. 9

|   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro moderato (F major)             | - | - | - | - | 3-4 |
| II. Intermezzo: Allegretto (C major)      | - | - | - | - | 2-4 |
| III. Adagio ma non troppo lento (F minor) | - | - | - | - | 3-4 |
| IV. Finale: Allegro con fuoco (F major)   | - | - | - | - | 4-4 |

Johannes Brahms - Academic Festival-Overture, in C minor, Op. 80

Ludwig van Beethoven First Movement from Concerto for Violin, in D major, Op. 61

(Cadenza by JOACHIM.)

Camille Saint-Saens Symphonic Poem, "Omphale's Spinning-wheel," in A major, Op. 31

Ludwig van Beethoven Overture to "Leonore," No. 3, in C major, Op. 72

|                   |   |   |   |   |   |   |     |
|-------------------|---|---|---|---|---|---|-----|
| Adagio (C major)  | - | - | - | - | - | - | 3-4 |
| Allegro (C major) | - | - | - | - | - | - | 2-2 |

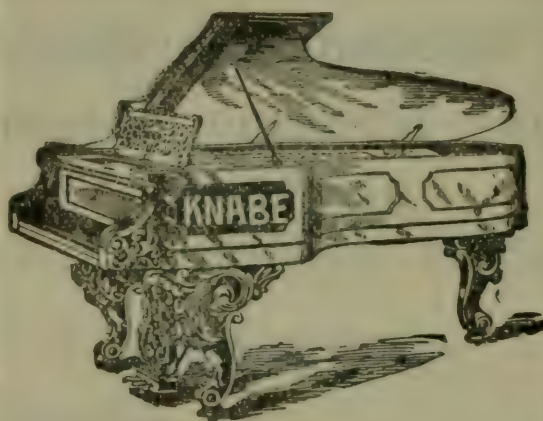
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HERMANN GOETZ (born at Königsberg on December 17, 1840, died at Hottingen in the Canton of Zürich, Switzerland, on December 3, 1876) was one of those young composers of great promise whom death cuts short almost at the outset of their career. He began his musical education under Louis Köhler, one of the most excellent of teachers, of whom he took lessons on the pianoforte and in harmony. For his general education he went to the University of Königsberg, and, after graduating in 1858, went to Berlin, where he entered Stern's Music School, studying the pianoforte under von Bülow and composition under Hugo Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur in Switzerland: here he also established himself as music-teacher, founded a singing society, and conducted an orchestra of amateur players. In 1867 he moved to Zürich, not giving up his Winterthur engagements, however. It was the exertion of constantly travelling between these two places, added to pretty hard work in both of them, that, more than anything else, broke down his never robust constitution. In 1870 he settled in Hottingen, where he died of consumption just as he was beginning to win general recognition as a composer.

Like Norbert Burgmüller (who also died young), Goetz was one of the most gifted and most legitimate followers of Mendelssohn and Schumann. His talent was unmistakable, and his musical education especially fine and thorough. He was essentially a romanticist, with all his classical leanings, though he never sympathized to any notable extent with the then rising "future" party in music. His list of works is short, his best known compositions being his symphony in F major and the opera *der Widerspenstigen Zähmung* (*Taming of the Shrew*, after Shakspeare), which met with the most brilliant success on its first production in Mannheim on October 11, 1874, and soon passed on to most of the principal lyric stages in Germany, besides

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SYMPHONY IN F MAJOR, OP. 9 . . . . . HERMANN GOETZ.

This symphony is preceded on the fly-leaf of the score by the following motto :—

In des Herzens heilig stille Räume  
Musst du fliehen aus des Lebens Drang.  
*Schiller.*

Which may be rendered into English prose as follows: "Into the quiet, sacred spaces of the heart must thou flee from the stress of life."

The first movement (*Allegro moderato*, in F major) begins serenely, the horns and clarinets calling to and answering one another in syncopated notes, forming the full chord of F over an ascending arpeggio accompaniment in triplets in the violas and second violins. After four measures of this soft prelude, the theme enters in the 'celli and basses, soon strengthened by the bassoons and horns, against a melodious counter-theme, now in the violins, now in the wind instruments. The violins take it up next, in unison and octaves, and develop it at some length, the rhythm growing more and more animated the while: soon, after some brilliant ascending scale-passages, comes a sudden lull with a modulation to A major,—just such a change as might be expected to introduce the second theme. The flutes and oboe begin a blithe, twittering melody, which, in spite of its evident relationship to what has just gone before, one is tempted to think the second theme. But no: the first theme still persists, and is still further developed with much brilliant figuration and many rhythmic devices. After a while more another lull comes; but the first theme still holds its own in

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\* During last season the following members of the Faculty appeared as soloists in these concerts: Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.

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a little hushed passage such as one often finds at the entrance of the conclusion-theme of symphonic first movements. In fact, this quiet little passage does play something of the rôle of conclusion-theme, for it leads directly to the double-dotted double-bar or "repeat,"—the first part of the movement is at an end, and there has been no second theme, no real conclusion-theme, nothing but a long development of the first theme, an almost unheard-of form for the first part of the first movement of a symphony. This single theme is in reality the only thematic material in the movement; but, for the rest, the form is regular enough. Even in the first part one can recognize something corresponding to the regular divisions into first, second, and conclusion themes; for, though the theme really remains one and the same, it is presented in three different successive phases, or moods, which somehow suggest the more accustomed succession of three different melodies. Then, in the free fantasia that now follows, the treatment is eminently characteristic of the second part of a symphonic movement: the composer has well emphasized the essential difference between "thematic development" and "working-out." In the first part the treatment of the theme, although elaborate and continued for a good while, was in general steadily progressive, one phrase growing out of another naturally and easily, always adding an inch or so to the stature of the theme, so to speak. Here in the free fantasia the treatment becomes closer, more *serré*, as the French say, the theme is more dismembered, more dissected and analyzed: the progress of the music is no longer in a straight line, but it turns upon itself, becomes more contrapuntal. In a word, this second part of the movement is a free fantasia in the fullest sense of the term. The third part stands in regular relations to the first.

The second movement (Intermezzo: *Allegretto*, in C major) is the best known of the symphony, the prime favorite with audiences. It begins with a brilliant horn-call (the high A of which, by the way, must have sounded a little queer on the old plain horn,—though perhaps that instrument had passed out of use in Germany when the symphony was written), which is answered by the daintiest, tripping, fairy-like phrase in the flute and clarinet. The clever play of these two phrases against each other forms the great charm of the movement, which is thoroughly original in character, if not in form. In form it follows the general plan of the fanciful modern

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musical genre-piece with two trios, as it is frequently found in Schumann's pianoforte works, only that here the second trio follows immediately upon the heels of the first, without an intervening return to the first part of the movement. The horn-call, too, makes a rather unexpected reappearance in the midst of the first trio.

The third movement (*Adagio, ma non troppo lento*, in F minor) is a lovely romanza, in which are specially to be noted the wonderful effect of the entrance of a second theme in C major, on two horns (re-enforced later by other wind instruments), and the elaborate figural variation of the principal theme on its return after this episode. Of exceedingly beautiful effect, also, is the short coda (*Molto adagio*) in F major.

The Finale (*Allegro con fuoco*, in F major) begins with a nervous, quasi-spirally ascending figure in the 'celli and violas, which seems almost like an intentional *major* allusion to the principal theme of the first movement of Schumann's D minor symphony; but it is probably nothing more than a passing resemblance, for this preparatory figure soon crystallizes into a (still rather Schumannesque) theme of great brilliancy, a true "Finale" theme. This, with two other themes,—the one of rather quieter character, the other a passionate cantilena,—is worked up with great energy in a free rondo-form, ending with a short but brilliant climax. The symphony is scored for full "classic" orchestra, with four horns and trombones, but without any of the additional instruments often found in modern scores.

ACADEMIC FESTIVAL OVERTURE, IN C MINOR, OP. 80.

JOHANNES BRAHMS.

This overture was written as a return for the University of Breslau's conferring upon Brahms the honorary degree of PH.D. Its thematic material is largely taken from the *Commers-buch*, the standard compilation of German students' songs. These songs are worked up in a quasi-humorous way, if with a certain underlying seriousness of musical purpose. The most prominent among them is the well-known "Fuchs-Lied" ("Was kommt da von der Höh'?" ), the "Wir hatten gebauet ein stattliches Haus," and the still more famous "Gaudamus igitur."

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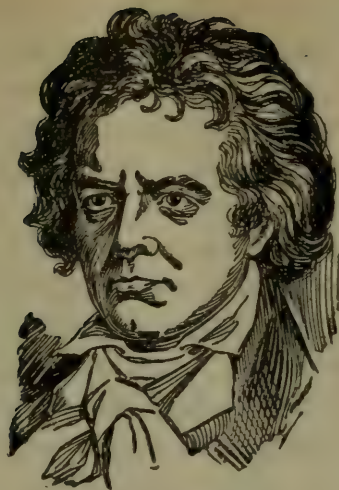
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CONCERTO FOR VIOLIN, IN D MAJOR, OP. 61. . LUDWIG VAN BEETHOVEN.

*(First Movement.)*

Beethoven's only violin-concerto seems to have been something of a favorite with the master; for he arranged the solo part for pianoforte (leaving the orchestral parts the same), publishing it also in this form, as a pianoforte-concerto. The work, in its original shape, was first played by Clement, leading first violin in the orchestra of the Theater an der Wien, for whom it was written, at a concert given by him on December 23, 1806. Beethoven was often behindhand with works promised to distinguished solo-players; and there is evidence that this was the case with the present concerto,—that it was written in a hurry, ready just in the nick of time for the concert, at which the unlucky Clement had to play it at sight. What the performance must have been like is easy to imagine, for the work still stands as one of the most difficult compositions for violin extant. After the performance Beethoven spent much time and labor on revising and emending the solo part. But the concerto was seldom played, and could



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not be considered as belonging to the current repertory of violinists until, Joseph Joachim revived it many years later. Since then it has stood undisputed at the head of all violin-concertos. Its extreme length has generally stood in the way of the entire work being played; and violinists in general have been fond of playing only the first movement, as is done at this concert.

The first movement (*Allegro, ma non troppo*, in D major, 4-4 time) begins with four soft strokes of the kettle-drums on D, the first theme then entering in the oboes, clarinets, and bassoons. After the first phrase of the theme the four kettle-drum strokes are repeated on A, the wind instruments following with the second phrase. Now comes an original stroke of genius, such as no one but Beethoven would ever have thought of. During the silence of the rest of the orchestra the first violins now give out four soft D-sharps: the ear is completely thrown off the track by them and has not the faintest idea what is coming next! Is this D-sharp the leading-note of E minor? or what is it? No one can tell: the only impression it makes is that of being completely foreign to the key. With the next measure, however, light comes: the D-sharp was a semi-tone *appoggiatura* below E, the 5th of the dominant chord of D major, and this chord (with its 7th) now explains the problematic note. The first theme (eighteen measures long) is followed immediately by a subsidiary in the same key which, after a transition by deceptive cadence to B-flat major, returns once more to the tonic, in which key the melodious second theme appears. Here is an irregularity: the second theme in the tonic! This theme, which is only eight measures long, is given out by the wood-wind and horns, then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli, and developed at some length. It, in turn, is followed by a short subsidiary, which, working up to a climax, makes way for the triumphant conclusion-theme (still in the tonic), which brings the first part of the movement to a close by half-

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cadence on the chord of the dominant. Now the solo violin steps in, and after a brief cadenza takes up the first theme. The first part of the movement is repeated, as is customary in concertos, the solo instrument either playing the themes itself or else embroidering them with cunning figural tracery : it is to be noted, however, that in this repetition of the first part the second theme and what follows it are in the dominant, instead of the tonic, as at first. Here, too, the conclusion-theme is worked up to a longer climax than before, the solo violin running through *bravura* scale-passages, *arpeggi*, and a series of ascending trills such as commonly lead up to a resounding *tutti* in a concerto. The *tutti* bursts in in F major, and the free fantasia begins : for some time the working-out is confided to the orchestra, until at last the solo violin comes in with almost the same cadenza that it did at first, only now in C major, modulating soon to B minor, in which key the first theme reappears.

The remainder of the working-out is long and exceedingly brilliant. The third part of the movement begins with the regular return of the first theme in the tonic, D major, but now given out *fortissimo* by the full orchestra in a resounding *tutti*, the solo violin stepping in at the first subsidiary, following the development quite as it did in the first part, now playing the themes, now embroidering them. The conclusion-theme is worked up to a similar climax as in the repetition of the first part, leading to a strong *tutti*, which comes to a stop with a hold on a dominant A. Here comes the traditional, customary free unaccompanied cadenza for the solo instrument, in which the solo player is to show all his virtuosity. The cadenza used by Mr. Kneisel at this concert is by Joachim. After the cadenza a short Coda brings the movement to a close.

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He has noticed that certain melodic formulas, certain vocalisations, certain ringing notes, certain trivial terminations, certain ignoble rhythms, have the property of calling forth immediate applause,—such as it is,—and this reason seems to him more than sufficient for wishing to employ them, for even demanding their introduction in his parts, in despite of all respect for expression, originality, the dignity of style, and for showing himself hostile to productions of a more independent and elevated nature. He knows the effectiveness of the old means he habitually employs. He does not know that of the new means proposed to him, and, not considering himself a disinterested interpreter in the matter, when in doubt, he holds back as much as in him lies. The weakness of some composers, in satisfying his demands, has already made him dream of introducing into our theatres the musical morals of Italy. In vain you say to him :

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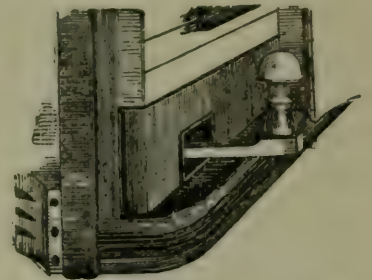
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francs ; why," says the second, "should not I have eighty thousand?" — "And I fifty thousand?" answers the third.

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It was in March of the year 1878. A highly interesting novelty was in preparation at la Scala for the grand carnival season: Gounod's *Cinq-Mars*, and the famous French composer had promised his appearance for the opening night. Gounod was an equally loveable figure in the eyes of the Milanese, both as man and artist. His *Faust* was the opera which, after a long interval, had run the obstinate blockade of Italian musical Chauvinism and made possible the importation of other noted foreign works of art. Gounod's *Faust* may be regarded as the immediate forerunner of Wagner's *Lohengrin*. Had the former not become popular with the Italians through countless performances, *Lohengrin* would never have had its sensational success on its first performance in Bologna.

Our crowd of Milanese artists were to celebrate the evening before Gounod's *Cinq-Mars* with a solemn *risotto* in the splendid rooms of our club *degli artisti* in honor of the famous French composer. Gounod occupied the place of honor at the horseshoe table, and we younger musicians formed his escort. These artists' suppers take their name from the traditional dish of the country, which must never be omitted, no matter what the rest of the banquet may be. Otherwise they are noteworthy for their free-and-easiness and jollity, for a *non plus ultra* of humor and foolery which one can understand only after living for some time under the eternally blue Italian sky. The supper was over. Gounod strolled through the patrician halls of the club, admiring their splendor and artistic good taste, enchaining us all, and forming a close circle around himself by his witty causerie, in which spoke a full artist's heart, a pure child's soul.

None of us had a presentiment that the cold, hard-hearted Milanese public would next evening pronounce sentence of death upon his charming opera, nor that the famous author would turn his back in bitter resentment upon the once so devoted proud Lombard city, with the fixed resolution of never setting foot in it again.

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Suddenly he laid his hand upon my shoulder. "You are a German, and naturally a Wagnerian!" he said, and a gentle, delicate smile of irony played about the mobile corners of his mouth. On my answering quite as briefly in the affirmative, Gounod threw himself lightly upon a lounge near by and began to demonstrate to me his views on Wagner and the direction in which he had struck out in art.

"Wagner is the stage-composer of the greatest genius that ever was. But he was blind,—his hangers-on have robbed him of his eyesight. Had this rare man pursued farther the paths in which he at once conquered the hearts of his fellow-countrymen and of the whole cultivated world of art with *Tannhäuser* and *Lohengrin*, then should we have before us to-day an artistic phenomenon such as the world has perhaps never seen!—But, as it is"—and he shrugged his shoulders in pity, "Wagner dies—he has dug his own grave! Just you go to him and tell him I said so!"

I saw only too well that no discussion of this highly interesting subject could be of any benefit to either party, and led the conversation to another theme. Gounod suddenly sprang up from the lounge, as if in wild ecstasy, and, turning again to me, cried out loud and excitedly: "O divine Mozart! What effect hast thou not done with the simplest means, with thy two minor scales and the Commendatore-motive in the *Don Giovanni* overture!—*Il n'y a que ça! Il n'y a que ça, mon cher!* And tell your Wagner that he is a genius, a great genius,—but that he has forgotten to thank Providence for it." Thus he spoke, and soon had the famous painter Pagliano by the collar, talking to him about the most recent progress of the Ambrosian school of painting. With Gounod things went down-hill from that time forward. *Cinq-Mars*, *Polyeucte*, *Tribut de Zamora*, a chain of failures—with Wagner: *Tristan und Isolde*, *Nibelungen*, *Parsifal*, what a mighty altitude!

It was last autumn. The express-train rushed through the plain of Lombardy one superb afternoon, and took us, a small party, to Bologna,

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where we meant to listen to *Lohengrin*. I had been sent to Italy on a secret mission, to spy out whether there were any possibility of taking the Angelo-Neumann Wagner-Theatre to the promised land of art, for it to bring the Tetralogy to performance there in the *German* language. Oh! curious irony of Fate! Once all singing was done in the Italian tongue,—time was when it was forbidden to sing in any other idiom, *la dolce lingua del si* resounded in all lands; and to-day we dare to bring a language that was down on the operatic Index *even* to *Italian* ears! I succeeded in drawing up contracts for Venice and Bologna; the continuation of this most unusual operatic visit to Italy to other important cities was to depend on the success of Wagner's giant work on these two notable stages.—I had seen in Milan, in the possession of a private individual there, a letter of Richard Wagner's, one of the most beautiful he ever wrote, permeated with that pure, sacred feeling for art that can come only from the yearning after an unknown something. This letter, addressed to Mme Lucca, the publisher's wife, is written, to be sure, in far from elegant French, but even gains from the clumsy style and use of language, and shows in a most interesting way Wagner's seeking in a foreign tongue for the *German* expressions that appear clearly in it. The great, now dead, master wishes longingly to have his works given in Italy, the *only and truest land of art*, and in the *German* language, at that.—Wagner need not have felt any regret at his libretti being translated into the Italian idiom. These translations

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are among the best in their field of literature. Boito has translated *Rienzi* and *Tristan und Isolde* (the latter drama in really *masterly* fashion); Marchesi, *Tannhäuser* and *Lohengrin*; Giovannini, *Il vascello fantasma* (Flying Dutchman); and truly phenomenal work in this department are the as yet unpublished translations of the four Nibelungen-evenings by Angelo Zanardini. That these texts could ever be even approximately rendered into another language, especially the Italian, seemed to me like a fairy-tale; yet in spite of all this, "the Incredible here grows to Event!"

A shrill whistle sounded, and we drew into the thoroughly smoke-blackened station at Piacenza.—This was the first large station since Milan. I saw on the platform the tall, youthfully fresh, and elastic form of Giuseppe *Verdi*. He was waiting for the express-train to Genoa. The great Italian tone-master very often takes this trip, to get from his villa Sant' Agata, in the neighborhood of Piacenza, to his winter home, the Palazzo Doria in Genoa. I jumped out and ran up to the master, whom I knew, and greeted him reverently. "Aye, aye, Sior Martino," said he with a roguish smile and a threatening wag of his finger, "of course you're for Bologna, to hear *Lohengrin*! Well, you're right, boys! Wagner is every inch a man! Only, don't imitate!!—To *learn* from the grandeur of his conceptions, from the perseverance with which they are carried out, how to tread the thorny path of art with energy and courage, without regard for all that surrounds us—I have at home in Sant' Agata the scores of the four great music-dramas that make up the *Ring des Nibelungen*. There is a great deal that I don't understand, that confuses me, and that I reject —but, but Wagner is every inch a man!"

I asked him if he had got news yet of his *Simone Boccanegra*, which had recently come to performance at the Court Opera in Vienna.—I knew that its success had not been any too satisfactory to him.

"Bah!" answered Verdi carelessly, "the telegrams may perhaps be in Genoa — but" — and he went on passionately: "How can my clear, dis-

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tinctly articulated music hope for a really enthusiastic reception there, when a host of Wagner-followers try to demonstrate absolutely to people that only Wagner's music is to be listened to to-day? Highly as I honor the man and the artist, I still would strictly forbid any art-disciple who was not firm in his saddle in all the arts of single and double counterpoint to take one of Wagner's scores in his hand!—There, you have all of them, *mio caro Martino*, I will count them over to you on my fingers, our most gifted younger composers who all want to imitate the *maestro tedesco*. Nothing can get along now without four violins, violas, and 'celli *divisi*,—without ten trombones and ditto horns,—and then monstrosities have come to light that *could not help* giving Wagner a bad name with us! Wagner himself I honor, even though he has almost horrified me,—but his school is an abomination to me! What I hold to be finally valid in the principles of *dramatic art*, I hope to be able to show you in *my Jago*."

He shook me cordially by the hand, stepped quickly into the parlor-car that is always put at his disposal, and away rushed the train. We arrived in Bologna in time to be present at a superb performance of *Lohengrin* at the Teatro Communale, after refreshing ourselves at the Hotel Brun.—  
MARTIN ROEDER, *Aus dem Tagebuche eines wandernden Kapellmeisters*.

The delights of the winter were to close with a grand concert, in which both the town musicians and some skillful amateurs in Grünwiesel were to take part. The mayor played a capital 'cello, the doctor was equally strong on the bassoon, the apothecary, although he had no very good embouchure, played the flute, some Grünwiesel damsels had practised arias, and everything was admirably prepared. But the old foreign gentleman was of the opinion that the concert would, to be sure, turn out capitally in this way, but that a duet was evidently wanting, and a duet must necessarily form part of any properly ordered concert. The people were rather nonplussed



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by this expression of opinion ; to be sure, the mayor's daughter sang like a nightingale, but where should they find a gentleman to sing a duet with her? At last they thought of falling back upon the old organist, who had once sung a capital bass ; but the foreign gentleman said there was no need of this, as his nephew sang quite splendidly. They were not a little astonished at this new, excellent quality in the young man ; he had to sing them something as a sample, and, apart from a few queerish mannerisms that were supposed to be English, sang like an angel. So the duet was practised in a hurry, and the evening came round at last on which the Grünwieseler's ears were to be rejoiced by the concert.

Unluckily, the old foreigner could not witness his nephew's triumph, being ill ; but he gave the mayor some instructions to follow out regarding his nephew. "My nephew is a good soul," said he, "but now and then he takes queer ideas into his head and begins to play all sorts of mad-cap tricks ; that is just why I am sorry I can't come to the concert ; for he is mighty careful when I am by,—he knows the reason why well enough ! After all, I must say to his honor that it is not moral perversity, but purely physical, it is part of his whole nature ; now, if he should happen to take any queer notions into his head,—to climb up upon a music desk and perch there, or insist upon scraping away on a double-bass,—if you, Mr. Mayor, would only loosen his high cravat a little for him, or, if that does not do, take it off entirely, you will see how well-behaved and polite he will then be."

The mayor thanked the invalid for his confidence and promised, if need were, to do as he had advised him.

The concert hall was packed full ; for all Grünwiesel and the surrounding country was there. All the huntsmen, parsons, office-holders, farmers, and the like, for twenty miles around, had streamed in with their numerous families, to share the rare delight with the Grünwieseler's. The town musicians did splendidly ; after them appeared the mayor, who played the

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'cello, accompanied by the apothecary, who played the flute ; after these the organist sang a bass aria to universal applause, and the doctor, too, was not a little clapped, when he performed on the bassoon.

The first part of the concert was over, and every one was eager for the second part, in which the young foreigner was to sing a duet with the mayor's daughter. The nephew had come in a brilliant toilet and had long since drawn to himself the attention of all present. That is to say, he had thrown himself, without asking any questions, upon a superb fauteuil that had been prepared for a countess from the neighborhood ; he stretched out his legs before him, stared at everybody through an enormous telescope, which he used in addition to his big eye-glass, and kept playing with a huge butcher's-dog he had introduced into the company, in spite of the regulation against bringing in dogs. The countess, for whom the arm-chair had been prepared, made her appearance ; but the last man to show any signs of getting up and vacating his seat for her was the nephew ; on the contrary, he made himself all the more comfortably at home, and no one dared to say a word to the young man about it ; the noble lady had to sit on quite a common straw-seated chair amidst the other women of the little town, and is said to have been not a little chagrined at it.

During the splendid playing of the mayor, during the organist's capital bass aria, yes, even while the doctor was playing his fantasia on the bassoon, and every one was holding his breath and listening, the nephew made the dog run after his handkerchief and talked quite loud with his neighbors, so that every one who did not know him was astonished at the young gentleman's extraordinary manners.

No wonder therefore that every one was very curious to see how he would perform his part in the duet. The second part began : the town musicians had played something, and now the mayor, with his daughter on his arm, stepped up to the young man, handed him a sheet of music, and said : "Monsieur ! will you now please to sing the duetto ?" The young man laughed, showed his teeth in a grin, jumped up, and the two others followed him to the music-desk ; the whole company was filled with expectation. The organist beat time and nodded to the nephew to begin. The latter looked at the music through his big eye-glasses and uttered some

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hideous, lamentable tones. But the organist called out to him: "Two tones lower, my dear sir, you must sing C,—C!"

But, instead of singing C, the nephew took off one of his shoes and threw it at the organist's head, so that the powder flew about in clouds. When the mayor saw this, he said to himself: "Ha! now he's having one of his physical attacks," sprang up to him, took him by the throat, and loosened his cravat for him a little; but this made the young man only worse. He no longer spoke German, but a most outlandish language that no one understood, and began bounding about the stage in enormous leaps. The mayor was in despair at this unpleasant interruption, and determined to take the cravat wholly off from the young man, to whom something quite unusual must have happened. But he had hardly done so when he stood as if frozen with terror; for, instead of a human skin and complexion, a dark brown pelt encompassed the young fellow's neck, and he immediately began to continue his leaps, still higher and more wildly, ran his white kid gloves through his hair, pulled it off, and, oh! wonder! that beautiful head of hair was a wig, which he proceeded to throw into the mayor's face, and his head now appeared covered with the same brown pelt.

He jumped over tables and benches, overturned the music-desks, stamped on fiddles and clarinets, and seemed like a madman. "Catch him, catch him," cried the mayor, beside himself, "he is out of his mind, catch him!" But that was a difficult matter; for he had pulled off his gloves and showed nails on his hand, with which he went for people's faces and scratched them woefully. At last a courageous huntsman succeeded in tackling him. He squeezed his long arms together, so that he only wriggled with his feet and laughed and screamed in a hoarse voice. The people crowded around and stared at the extraordinary young gentleman, who now no longer looked like a human being. But a scientific gentleman from the neighborhood, who owned a large cabinet of natural history and all sorts of stuffed animals, stepped up, examined him carefully, and then cried out in astonishment: "Good God! respected ladies and gentlemen, how could you bring this animal into polite society? Why, this is an ape, the *Homo Troglodytes Linnæi*, I will give you six Thalers down for him, if you will let me have him, and will stuff him for my cabinet."—WILHELM HAUFF, *Der Scheik von Alessandria und seine Sklaven*.

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has stood for some time, at the head of French composers,—certainly in the matter of musical erudition,—never succeeded in winning the Prix de Rome. It would have done Berlioz's heart good,—he always had a grudge against the Prix de Rome and the regulations which bound the winner to waste three years in Italy,—could he but have lived to see Saint-Saëns's high fame, and reflect upon his never having got the prize which had cost himself so much trouble and heart-burning to win in his own youth, and which he valued so little.

Saint-Saëns's first symphony was brought out with flattering success by the Société de Sainte-Cécile in 1851, when the composer was only sixteen. In 1853 he was appointed organist at the church of Saint-Merri, and soon after took the pianoforte professorship at Louis Niedermeyer's Ecole de Musique Religieuse. His work as organist and teacher was exceedingly onerous, but he nevertheless managed to find time to compose symphonies, vocal and instrumental pieces, and a good deal of chamber-music, beside playing the pianoforte at many concerts. His reputation as a classical pianist soon grew very high, while, as an organist, he stood with the best. In 1858 he was appointed organist at the Madeleine, where his playing became very famous until, in 1877, he resigned the position in favor of Théodore Dubois.

Yet, in spite of his successes as pianist, organist, and composer of instrumental and vocal concert and chamber-music, Saint-Saëns, like all French musicians, cherished one fixed ambition,—to be accepted and shine as a composer of opera. His first venture in this field was *la Princesse jaune*, in one act, which was brought out at the Opéra-Comique in Paris on June 12, 1872: it was at best a *succès d'estime*, being a failure otherwise. His next was *le Timbre d'argent* (not to be confounded with Léon Vasseur's *Timbale d'argent*, an opéra-bouffe which had a considerable vogue five years earlier), a fantastic opera in four acts, which was first given at the Théâtre-Lyrique on February 23, 1877, but with no more success than his first one. These failures taught him what others have also found out to their cost,—namely, that the favor of the Paris opera-going public is exceedingly hard to win by

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a new aspirant for honors ; but he did not abandon his project of making a name for himself on the lyric stage. His next work, *Samson et Dalila*, a sacred lyric drama, was given at Weimar in December, 1877, and his *Etienne Marcel*, a grand opera in four acts, in Lyons on February 8, 1879. At last he made his way to the stage of the Académie de Musique in Paris with *Henry VIII*, which was given on March 5, 1883, his *Proserpine* following at the Opéra-Comique on March 16, 1887. Still, neither of these works held the stage long. His *Ascanio* (based on an episode in the life of Benvenuto Cellini) met with far better success at the Opéra, where it was brought out on March 21, 1890.

But Saint-Saëns has had, upon the whole, decidedly better success with his concert-works for voices and orchestra than with his operas. His *Noces de Prométhée*, a cantata for soli, chorus, and orchestra, was received with enthusiasm when brought out at the Cirque des Champs-Élysées on September 1, 1867 : his short *Oratorio de Noël* and his longer oratorio, *le Déluge*, were both successes, and have made their way outside of France. Somewhat less enthusiasm was felt for his *la Lyre et la harpe*, written for and brought out at the Birmingham (England) Festival of 1879. As a composer of orchestral and chamber-music, he easily holds the highest place in France at the present day.

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Beethoven's only opera has a rather noteworthy history, eminently characteristic of the composer. On February 19, 1798, there was brought out at the Théâtre de l'Opéra-Comique in Paris a two-act opéra-comique, the text by Bouilly, the music by Pierre Gaveaux, entitled *Léonore, ou l'amour conjugal*. Some years later Bouilly's text was translated into Italian and new music written to it by Ferdinando Paër, the opera being brought out at the Court Opera in Dresden on October 3, 1804, under the title *Leonora, ossia l'amore conjugale*. Beethoven heard (or saw?) Paër's opera, and is said to have said of it, "A very good opera: I think I must set it to music!" The result was that Joseph Sonnleithner translated the text into German for him, and he did "set it to music." The work was brought out at the Theater an der Wien in Vienna on November 20, 1805, as *Fidelio, oder die eheliche Liebe*. After three performances it was withdrawn. The libretto was then reduced to two acts by Breuning, and Beethoven cut out some of the music and rewrote a good deal of the rest. In this new form the opera was produced at the Imperial private theatre on March 29, 1806, given twice, and again withdrawn. Early in 1814 the libretto was once more revised by Treitschke (still in two acts), and the music again remodelled by Beethoven. In this last version the opera was brought out at the Kärnthnerthor-Theater in Vienna on May 23, 1814, under the simple title *Fidelio*.

For this thrice-worked-over opera Beethoven wrote four separate overtures. The first of these, commonly known as the "overture to *Leonore*, No. 2," was written for and used at the first production of the opera in 1805: it was found unduly long by the critics, and Beethoven wrote a second one, commonly known as the "overture to *Leonore*, No. 3," which was used at the second production in 1806. This one was pronounced too difficult by the orchestra, and too abstruse by the critics. So, when it was

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proposed to bring out the opera in Prag in May, 1807, Beethoven (at the earnest request of the management of the Prag opera house) wrote a third overture, commonly known as the "overture to *Leonore*, No. 1," which was, however, probably never given during his lifetime, as the Prag performance of the opera was given up. The fourth overture, commonly known as the "overture to *Fidelio*," was written for and used at the third Vienna production of the opera in 1814.

So we have the following list of overtures, in their chronological order: —

*Leonore* No. 2, in C major, Opus 72, written in 1805.

*Leonore* No. 3, in C major, Opus 72, written in 1806.

*Leonore* No. 1, in C major, Opus 138 (posthumous), written in 1807.

*Fidelio*, in E major, Opus 72, written in 1814.

The reason for the three *Leonore* overtures being commonly known by figures that do not indicate their true chronological order is that the third (the one written in 1807) was neither performed nor published during Beethoven's lifetime, no account of it could be found, and no one knew of its existence until it was discovered among Beethoven's papers: the body of the work was based on wholly different themes from the other two overtures, and the style far simpler, lighter, and less dramatic. It was, therefore, taken for granted that it must have been a first attempt at an overture to *Leonore*, afterwards discarded by the composer. Indeed, it seemed impossible that he should have written it *after* the mighty one written in 1806, it seemed such a falling off. So it was unhesitatingly numbered as "No. 1," the others, whose chronological order was known, being numbered "No. 2" and "No. 3" respectively. But later and more careful research has proved, almost beyond a doubt, that it was written after the so-called "No. 3." And its comparatively light character is amply explained by the known fact that the directors of the opera house in Prag distinctly asked

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Beethoven to write a lighter overture than the last one, for the contemplated performance of the opera in that city in 1807.

The old numbering of these overtures has, however, become so familiar all over the musical world that it would be of no use to try to change it now. It will be retained here. The longest, most elaborate, and possibly also the most perfect from an academic point of view is the No. 2; Julius Rietz, for one high authority, considered it the finest of the three (I am now leaving the E major overture "to *Fidelio*" out of consideration). But few critics agree with him in this. The No. 3 is nothing but a revised and shortened version of the No. 2: there are many changes in detail in it, all of which are to its advantage. The instrumentation is carried out on a bolder and more effective plan. But in three points it leaves the No. 2 so far behind that it may be looked upon as an altogether higher flight of genius. The trumpet-calls (announcing the approach of the Minister in the opera, and with it Florestan's liberation) are much improved, and the beautiful little "song of thanksgiving" that comes between the two calls is introduced with admirable effect: the second theme, too, is infinitely improved, and made suggestive of a phrase in Florestan's great aria, already introduced in the slow introduction. The second point is the wonderful new coda in the No. 3, one of the most stupendous climaxes in all Beethoven. The third point, perhaps the most important of all, is the new working-out—and not only new working-out, but absolutely new and original *plan* of working-out—in the free fantasia. The working-out in No. 2 was elaborate, long spun out, and for the most part contrapuntal in character: here in No. 3 it is almost entirely dramatic. Contrapuntal elements appear only toward the end, leading up to the trumpet episode. Moreover, it is for the most part of wonderful simplicity and from-the-shoulder directness; every measure draws blood. A similar plan was afterwards adopted by Mendelssohn in part of the working-out of his *Meeresstille und glückliche Fahrt* overture, and hints at the same method are to be found in Wagner's overture to *Rienzi*. The unusual stunting of the sonata-form noticeable in the third part of No. 3 was evidently actuated by dramatic considerations. The No. 1 is a wholly separate work, based on different thematic material, save that the allusion to Florestan's prison aria, which appears in the slow introduction to Nos. 2 and 3, here appears as an episode in the middle of the overture.

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Music Hall,  
New York.



Season of 1893-94.

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## Second Concert, Thursday Evening, December 14, At Eight.

### PROGRAMME.

Hermann Goetz - - - - - Symphony in F major, Op. 9

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro moderato (F major)             | - | - | - | - | 3-4 |
| II. Intermezzo: Allegretto (C major)      | - | - | - | - | 2-4 |
| III. Adagio ma non troppo lento (F minor) | - | - | - | - | 3-4 |
| IV. Finale: Allegro con fuoco (F major)   | - | - | - | - | 4-4 |

Ludwig van Beethoven First Movement from Concerto for Violin, in D  
major, Op. 61

(Cadenza by JOACHIM.)

Camille Saint-Saëns Symphonic Poem, "Omphale's Spinning-wheel," in  
A major, Op. 31

Ludwig van Beethoven Overture to "Leonore," No. 3, in C major, Op. 72

- |                   |   |   |   |   |   |   |     |
|-------------------|---|---|---|---|---|---|-----|
| Adagio (C major)  | - | - | - | - | - | - | 3-4 |
| Allegro (C major) | - | - | - | - | - | - | 2-2 |

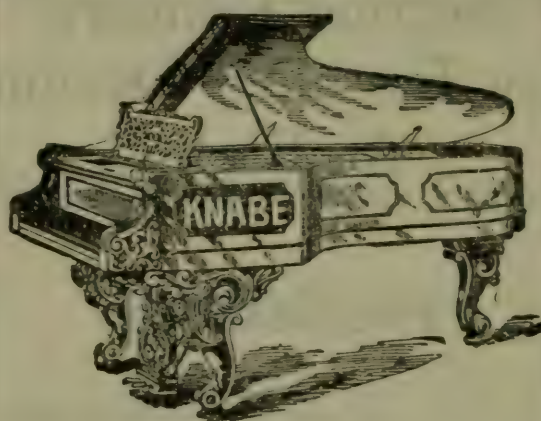
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HERMANN GOETZ (born at Königsberg on December 17, 1840, died at Hottingen in the Canton of Zürich, Switzerland, on December 3, 1876) was one of those young composers of great promise whom death cuts short almost at the outset of their career. He began his musical education under Louis Köhler, one of the most excellent of teachers, of whom he took lessons on the pianoforte and in harmony. For his general education he went to the University of Königsberg, and, after graduating in 1858, went to Berlin, where he entered Stern's Music School, studying the pianoforte under von Bülow and composition under Hugo Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur in Switzerland: here he also established himself as music-teacher, founded a singing society, and conducted an orchestra of amateur players. In 1867 he moved to Zürich, not giving up his Winterthur engagements, however. It was the exertion of constantly travelling between these two places, added to pretty hard work in both of them, that, more than anything else, broke down his never robust constitution. In 1870 he settled in Hottingen, where he died of consumption just as he was beginning to win general recognition as a composer.

Like Norbert Burgmüller (who also died young), Goetz was one of the most gifted and most legitimate followers of Mendelssohn and Schumann. His talent was unmistakable, and his musical education especially fine and thorough. He was essentially a romanticist, with all his classical leanings, though he never sympathized to any notable extent with the then rising "future" party in music. His list of works is short, his best known compositions being his symphony in F major and the opera *der Widerspenstigen Zähmung* (*Taming of the Shrew*, after Shakspeare), which met with the most brilliant success on its first production in Mannheim on October 11, 1874, and soon passed on to most of the principal lyric stages in Germany, besides being given in England and the United States. Besides these works are to be mentioned a second opera, *Francesca da Rimini* (posthumous, the third act finished by Ernst Frank), several compositions for voices and orchestra, and some chamber music.

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Which may be rendered into English prose as follows : “ Into the quiet, sacred spaces of the heart must thou flee from the stress of life.”

The first movement (*Allegro moderato*, in F major) begins serenely, the horns and clarinets calling to and answering one another in syncopated notes, forming the full chord of F over an ascending arpeggio accompaniment in triplets in the violas and second violins. After four measures of this soft preluding, the theme enters in the 'celli and basses, soon strengthened by the bassoons and horns, against a melodious counter-theme, now in the violins, now in the wind instruments. The violins take it up next, in unison and octaves, and develop it at some length, the rhythm growing more and more animated the while : soon, after some brilliant ascending scale-passages, comes a sudden lull with a modulation to A major,—just such a change as might be expected to introduce the second theme. The flutes and oboe begin a blithe, twittering melody, which, in spite of its evident relationship to what has just gone before, one is tempted to think the second theme. But no : the first theme still persists, and is still further developed with much brilliant figuration and many rhythmic devices. After a while more another lull comes ; but the first theme still holds its own in a little hushed passage such as one often finds at the entrance of the conclusion-theme of symphonic first movements. In fact, this quiet little passage does play something of the rôle of conclusion-theme, for it leads directly to the double-dotted double-bar or “repeat,”—the first part of the movement is at an end, and there has been no second theme, no real conclusion-theme, nothing but a long development of the first theme, an almost

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unheard-of form for the first part of the first movement of a symphony. This single theme is in reality the only thematic material in the movement; but, for the rest, the form is regular enough. Even in the first part one can recognize something corresponding to the regular divisions into first, second, and conclusion themes; for, though the theme really remains one and the same, it is presented in three different successive phases, or moods, which somehow suggest the more accustomed succession of three different melodies. Then, in the free fantasia that now follows, the treatment is eminently characteristic of the second part of a symphonic movement: the composer has well emphasized the essential difference between "thematic development" and "working-out." In the first part the treatment of the theme, although elaborate and continued for a good while, was in general steadily progressive, one phrase growing out of another naturally and easily, always adding an inch or so to the stature of the theme, so to speak. Here in the free fantasia the treatment becomes closer, more *serré*, as the French say, the theme is more dismembered, more dissected and analyzed: the progress of the music is no longer in a straight line, but it turns upon itself, becomes more contrapuntal. In a word, this second part of the movement is a free fantasia in the fullest sense of the term. The third part stands in regular relations to the first.

The second movement (Intermezzo: *Allegretto*, in C major) is the best known of the symphony, the prime favorite with audiences. It begins with a brilliant horn-call (the high A of which, by the way, must have sounded a little queer on the old plain horn,—though perhaps that instrument had passed out of use in Germany when the symphony was written), which is answered by the daintiest, tripping, fairy-like phrase in the flute and clarinet. The clever play of these two phrases against each other forms the great charm of the movement, which is thoroughly original in character, if not in form. In form it follows the general plan of the fanciful modern musical genre-piece with two trios, as it is frequently found in Schumann's pianoforte works, only that here the second trio follows immediately upon the heels of the first, without an intervening return to the first part of the movement. The horn-call, too, makes a rather unexpected reappearance in the midst of the first trio.

The third movement (*Adagio, ma non troppo lento*, in F minor) is a lovely *romanza*, in which are specially to be noted the wonderful effect of the

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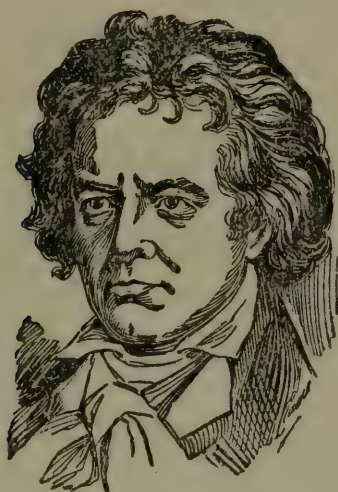
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entrance of a second theme in C major, on two horns (re-enforced later by other wind instruments), and the elaborate figural variation of the principal theme on its return after this episode. Of exceedingly beautiful effect, also, is the short coda (*Molto adagio*) in F major.

The Finale (*Allegro con fuoco*, in F major) begins with a nervous, quasi-spirally ascending figure in the 'celli and violas, which seems almost like an intentional *major* allusion to the principal theme of the first movement of Schumann's D minor symphony; but it is probably nothing more than a passing resemblance, for this preparatory figure soon crystallizes into a (still rather Schumannesque) theme of great brilliancy, a true "Finale" theme. This, with two other themes,—the one of rather quieter character, the other a passionate cantilena,—is worked up with great energy in a free rondo-form, ending with a short but brilliant climax. The symphony is scored for full "classic" orchestra, with four horns and trombones, but without any of the additional instruments often found in modern scores.



CONCERTO FOR VIOLIN, IN D MAJOR, OP. 61. . . LUDWIG VAN BEETHOVEN.

(First Movement.)

Beethoven's only violin-concerto seems to have been something of a favorite with the master; for he arranged the solo part for pianoforte (leaving the orchestral parts the same), publishing it also in this form, as a piano-forte-concerto. The work, in its original shape, was first played by Clement, leading first violin in the orchestra of the Theater an der Wien, for whom it was written, at a concert given by him on December 23, 1806. Beethoven was often behindhand with works promised to distinguished solo-players; and there is evidence that this was the case with the present concerto,—that it was written in a hurry, ready just in the nick of time for the concert, at which the unlucky Clement had to play it at sight. What the performance must have been like is easy to imagine, for the work still stands as one of the most difficult compositions for violin extant. After the performance Beethoven spent much time and labor on revising and emending the solo part. But the concerto was seldom played, and could not be considered as belonging to the current repertory of violinists until Joseph Joachim revived it many years later. Since then it has stood undisputed at the head of all violin-concertos. Its extreme length has generally stood in the way of the entire work being played; and violinists in

general have been fond of playing only the first movement, as is done at this concert.

The first movement (*Allegro, ma non troppo*, in D major, 4-4 time) begins with four soft strokes of the kettle-drums on D, the first theme then entering in the oboes, clarinets, and bassoons. After the first phrase of the theme the four kettle-drum strokes are repeated on A, the wind instruments following with the second phrase. Now comes an original stroke of genius, such as no one but Beethoven would ever have thought of. During the silence of the rest of the orchestra the first violins now give out four soft D-sharps: the ear is completely thrown off the track by them and has not the faintest idea what is coming next! Is this D-sharp the leading-note of E minor? or what is it? No one can tell: the only impression it makes is that of being completely foreign to the key. With the next measure, however, light comes: the D-sharp was a semi-tone *appoggiatura* below E, the 5th of the dominant chord of D major, and this chord (with its 7th) now explains the problematic note. The first theme (eighteen measures long) is followed immediately by a subsidiary in the same key, which, after a transition by deceptive cadence to B-flat major, returns once more to the tonic, in which key the melodious second theme appears. Here is an irregularity: the second theme in the tonic! This theme, which is only eight measures long, is given out by the wood-wind and horns, then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli, and developed at some length. It, in turn, is followed by a short subsidiary, which, working up to a climax, makes way for the triumphant conclusion-theme (still in the tonic), which brings the first part of the movement to a close by half-cadence on the chord of the dominant. Now the solo violin steps in, and after a brief cadenza takes up the first theme. The first part of the movement is repeated, as is customary in concertos, the solo instrument either playing the themes itself or else embroidering them with cunning figural tracery: it is to be noted, however, that in this repetition of the first part the second theme and what follows it are in the dominant, instead of the tonic, as at first. Here, too, the conclusion-theme is worked up to a longer climax than before, the solo violin running through *bravura* scale-passages, *arpeggi*, and a series of ascending trills such as commonly lead up to a resounding *tutti* in a concerto. The *tutti* bursts in in F major, and

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the free fantasia begins: for some time the working-out is confided to the orchestra, until at last the solo violin comes in with almost the same cadenza that it did at first, only now in C major, modulating soon to B minor, in which key the first theme reappears.

The remainder of the working-out is long and exceedingly brilliant. The third part of the movement begins with the regular return of the first theme in the tonic, D major, but now given out *fortissimo* by the full orchestra in a resounding *tutti*, the solo violin stepping in at the first subsidiary, following the development quite as it did in the first part, now playing the themes, now embroidering them. The conclusion-theme is worked up to a similar climax as in the repetition of the first part, leading to a strong *tutti*, which comes to a stop with a hold on a dominant A. Here comes the traditional, customary free unaccompanied cadenza for the solo instrument, in which the solo player is to show all his virtuosity. The cadenza used by Mr. Kneisel at this concert is by Joachim. After the cadenza a short Coda brings the movement to a close.

## ENTR'ACTE.

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He has a hundred thousand francs salary and one month's leave of absence. After his first part, which has brought him in a resounding success, he tries some others with various luck. He even accepts new ones, which he throws up after three or four performances, if he does not excel in them as much as in the old rôles. He may thus wreck a composer's career, annihilate a masterpiece, ruin a publisher, and do an enormous amount of harm to an opera-house. These considerations do not exist for him. He sees nothing in art but gold and wreaths; and the fittest means of getting them quickly are the ones he must employ.

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himself hostile to productions of a more independent and elevated nature. He knows the effectiveness of the old means he habitually employs. He does not know that of the new means proposed to him, and, not considering himself a disinterested interpreter in the matter, when in doubt, he holds back as much as in him lies. The weakness of some composers, in satisfying his demands, has already made him dream of introducing into our theatres the musical morals of Italy. In vain you say to him :

"The master is the *Master*; this name has been not unjustly given to the composer; it is his thought that must act entirely and freely upon the listener, through the mediation of the singer; it is he who dispenses light and projects shadows; it is he who is king and responsible for his acts; he proposes and disposes; his ministers ought to have no other aim, to be ambitious of no other merit, than to conceive his plans aright and, placing themselves exactly at his point of view, insure their realization."

The tenor listens to nothing; he must have vociferations in the drum-major style that have dragged along their weary life for ten years on trans-alpine stages, vulgar themes interspersed with rests during which he can listen to the applause, wipe his forehead, re-adjust his hair, cough, swallow a barley-candy drop. Or else he demands mad vocalises, mingled with accents of threatening, of fury, of love, variegated with low notes, high tones, humming-bird warblings, guinea-hen screams, sky-rockets, arpeggios, trills. No matter what the meaning of the words, what the character of the hero, what the situation, he allows himself to hurry or drag the tempo, to add scales running in every direction, embroideries of every sort, *ah*!'s and *oh*!'s that give a grotesque meaning to the phrase; he stops on the short syllables, hurries on the long ones, destroys elisions, puts aspirated *h*'s where there are none, takes breath in the middle of a word. Nothing shocks him any more; everything goes well, so long as it favors the emission of one of his favorite notes. Would an absurdity more or less be noticed in such a fine company? The orchestra says nothing, or says only what he wishes; the tenor dominates over and crushes all; he strides about the stage in triumph; his plume sparkles with joy on his sublime head; he is a king, he is a hero, he is a demi-god, he is a god! Only, you cannot make out whether he is crying or laughing, whether he is in love or in rage; there is no longer any melody, any expression, any common sense, any drama, any music; there is emission of voice, that is the important

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The director, in order to feed these yawning prides, to fill up these abysses, may try his best to slight and destroy the orchestra and chorus, paying the artists who compose them porters' salaries; vain trouble! useless sacrifices! and, the day he takes exact stock of his situation and tries to compare the immensity of the salary with the singer's task, he obtains, all trembling, this curious result:

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The delights of the winter were to close with a grand concert, in which both the town musicians and some skillful amateurs in Grünwiesel were to take part. The mayor played a capital 'cello, the doctor was equally strong on the bassoon, the apothecary, although he had no very good embouchure, played the flute, some Grünwiesel damsels had practised arias, and everything was admirably prepared. But the old foreign gentleman was of the opinion that the concert would, to be sure, turn out capitally in this way, but that a duet was evidently wanting, and a duet must necessarily form part of any properly ordered concert. The people were rather nonplussed by this expression of opinion; to be sure, the mayor's daughter sang like a nightingale, but where should they find a gentleman to sing a duet with her? At last they thought of falling back upon the old organist, who had once sung a capital bass; but the foreign gentleman said there was no need of this, as his nephew sang quite splendidly. They were not a little astonished at this new, excellent quality in the young man; he had to sing them something as a sample, and, apart from a few queerish mannerisms that were supposed to be English, sang like an angel. So the duet was practised in a hurry, and the evening came round at last on which the Grünwieseler's ears were to be rejoiced by the concert.

Unluckily, the old foreigner could not witness his nephew's triumph, being ill; but he gave the mayor some instructions to follow out regarding his nephew. "My nephew is a good soul," said he, "but now and then he takes queer ideas into his head and begins to play all sorts of mad-cap tricks; that is just why I am sorry I can't come to the concert; for he is mighty careful when I am by,—he knows the reason why well enough! After all, I must say to his honor that it is not moral perversity, but purely physical, it is part of his whole nature; now, if he should happen to take any queer notions into his head,—to climb up upon a music desk and perch there, or insist upon scraping away on a double-bass,—if you, Mr. Mayor, would only loosen his high cravat a little for him, or, if that does not do, take it off entirely, you will see how well-behaved and polite he will then be."

The mayor thanked the invalid for his confidence and promised, if need were, to do as he had advised him.

The concert hall was packed full; for all Grünwiesel and the surrounding country was there. All the huntsmen, parsons, office-holders, farmers,

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and the like, for twenty miles around, had streamed in with their numerous families, to share the rare delight with the Grünwieseler. The town musicians did splendidly; after them appeared the mayor, who played the 'cello, accompanied by the apothecary, who played the flute; after these the organist sang a bass aria to universal applause, and the doctor, too, was not a little clapped, when he performed on the bassoon.

The first part of the concert was over, and every one was eager for the second part, in which the young foreigner was to sing a duet with the mayor's daughter. The nephew had come in a brilliant toilet and had long since drawn to himself the attention of all present. That is to say, he had thrown himself, without asking any questions, upon a superb fauteuil that had been prepared for a countess from the neighborhood; he stretched out his legs before him, stared at everybody through an enormous telescope, which he used in addition to his big eye-glass, and kept playing with a huge butcher's-dog he had introduced into the company, in spite of the regulation against bringing in dogs. The countess, for whom the arm-chair had been prepared, made her appearance; but the last man to show any signs of getting up and vacating his seat for her was the nephew; on the contrary, he made himself all the more comfortably at home, and no one dared to say a word to the young man about it; the noble lady had to sit on quite a common straw-seated chair amidst the other women of the little town, and is said to have been not a little chagrined at it.

During the splendid playing of the mayor, during the organist's capital bass aria, yes, even while the doctor was playing his fantasia on the bassoon, and every one was holding his breath and listening, the nephew made the dog run after his handkerchief and talked quite loud with his neighbors, so that every one who did not know him was astonished at the young gentleman's extraordinary manners.

No wonder therefore that every one was very curious to see how he would perform his part in the duet. The second part began: the town musicians had played something, and now the mayor, with his daughter on his arm, stepped up to the young man, handed him a sheet of music, and said: "Monsieur! will you now please to sing the duetto?" The young man laughed, showed his teeth in a grin, jumped up, and the two others followed him to the music-desk; the whole company was filled with expectation. The organist beat time and nodded to the nephew to begin. The latter looked at the music through his big eye-glasses and uttered some hideous, lamentable tones. But the organist called out to him: "Two tones lower, my dear sir, you must sing C,—C!"

But, instead of singing C, the nephew took off one of his shoes and threw it at the organist's head, so that the powder flew about in clouds. When the mayor saw this, he said to himself: "Ha! now he's having one of his physical attacks," sprang up to him, took him by the throat, and loosened his cravat for him a little; but this made the young man only worse. He no longer spoke German, but a most outlandish language that no one understood, and began bounding about the stage in enormous leaps. The mayor was in despair at this unpleasant interruption, and determined to take the cravat wholly off from the young man, to whom something quite unusual must have happened. But he had hardly done so when he stood as if frozen with terror; for, instead of a human skin and complexion, a dark brown pelt encompassed the young fellow's neck, and he immediately began to continue his leaps, still higher and more wildly, ran his white kid gloves through his hair, pulled it off, and, oh! wonder! that beautiful head of hair was a wig, which he proceeded to throw into the mayor's face, and his head now appeared covered with the same brown pelt.

He jumped over tables and benches, overturned the music-desks, stamped on fiddles and clarinets, and seemed like a madman. "Catch him, catch him," cried the mayor, beside himself, "he is out of his mind, catch him!" But that was a difficult matter; for he had pulled off his gloves and showed nails on his hand, with which he went for people's faces and scratched them woefully. At last a courageous huntsman succeeded in tackling him. He squeezed his long arms together, so that he only wriggled with his feet and laughed and screamed in a hoarse voice. The people crowded around and stared at the extraordinary young gentleman, who now no longer looked like a human being. But a scientific gentleman from the neighborhood, who owned a large cabinet of natural history and all sorts of stuffed animals, stepped up, examined him carefully, and then cried out in astonishment: "Good God! respected ladies and gentlemen, how could you bring this animal into polite society? Why, this is an ape, the *Homo Troglodytes Linnæi*, I will give you six Thalers down for him, if you will let me have him, and will stuff him for my cabinet."—WILHELM HAUFF, *Der Scheik von Alessandria und seine Sklaven*. [111]



CHARLES-CAMILLE SAINT-SAËNS was born in the house now numbered as No. 3 in the rue Jardinot, Paris, on October 9, 1835, and is still living in Paris. He lost his father early in life, and was brought up by his mother and a great-aunt, whom he always called *bonne maman*, the ordinary French term for "grandmamma." This old lady first taught him the elements of music. In 1842 he began to take pianoforte lessons of Camille-Marie Stamaty, and later studied harmony under Maleden. His progress was astonishingly rapid: he had a wonderful memory, great natural musical talent, and a rare devotion to study. In 1847 he entered the only class he ever attended at the Conservatoire, Benoist's organ-class, obtaining the second prize for organ in 1849, and the first in 1851. Although he never studied composition at the Conservatoire, his having been in at least one of the classes at that institution gave him the right to compete for the Prix de Rome, which he did in 1852; but he was unsuccessful, Léonce Cohen winning the prize instead. He tried again in 1864, but again failed, although he had already won public laurels in several fields of the art of composition. It is not unnoteworthy that the man who now stands, and has stood for some time, at the head of French composers,—certainly in the matter of musical erudition,—never succeeded in winning the Prix de Rome. It would have done Berlioz's heart good,—he always had a grudge against the Prix de Rome and the regulations which bound the winner to



waste three years in Italy,—could he but have lived to see Saint-Saëns's high fame, and reflect upon his never having got the prize which had cost himself so much trouble and heart-burning to win in his own youth, and which he valued so little.

Saint-Saëns's first symphony was brought out with flattering success by the Société de Sainte-Cécile in 1851, when the composer was only sixteen. In 1853 he was appointed organist at the church of Saint-Merri, and soon after took the pianoforte professorship at Louis Niedermeyer's Ecole de Musique Religieuse. His work as organist and teacher was exceedingly onerous, but he nevertheless managed to find time to compose symphonies, vocal and instrumental pieces, and a good deal of chamber-music, beside playing the pianoforte at many concerts. His reputation as a classical pianist soon grew very high, while, as an organist, he stood with the best. In 1858 he was appointed organist at the Madeleine, where his playing became very famous until, in 1877, he resigned the position in favor of Théodore Dubois.

Yet, in spite of his successes as pianist, organist, and composer of instrumental and vocal concert and chamber-music, Saint-Saëns, like all French musicians, cherished one fixed ambition,—to be accepted and shine as a composer of opera. His first venture in this field was *la Princesse jaune*, in one act, which was brought out at the Opéra-Comique in Paris on June 12, 1872: it was at best a *succès d'estime*, being a failure otherwise. His next was *le Timbre d'argent* (not to be confounded with Léon Vasseur's *Timbale d'argent*, an opéra-bouffe which had a considerable vogue five years earlier), a fantastic opera in four acts, which was first given at the Théâtre-Lyrique on February 23, 1877, but with no more success than his first one. These failures taught him what others have also found out to their cost,—namely, that the favor of the Paris opera-going public is exceedingly hard to win by a new aspirant for honors; but he did not abandon his project of making a name for himself on the lyric stage. His next work, *Samson et Dalila*, a sacred lyric drama, was given at Weimar in December, 1877, and his *Etienne Marcel*, a grand opera in four acts, in Lyons on February 8, 1879. At last he made his way to the stage of the Académie de Musique in Paris with *Henry VIII*, which was given on March 5, 1883, his *Proserpine* following at the Opéra-Comique on March 16, 1887. Still, neither of these works held the stage long. His *Ascanio* (based on an episode in the life of

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Benvenuto Cellini) met with far better success at the Opéra, where it was brought out on March 21, 1890.

But Saint-Saëns has had, upon the whole, decidedly better success with his concert-works for voices and orchestra than with his operas. His *Noces de Prométhée*, a cantata for soli, chorus, and orchestra, was received with enthusiasm when brought out at the Cirque des Champs-Élysées on September 1, 1867: his short *Oratorio de Noël* and his longer oratorio, *le Déluge*, were both successes, and have made their way outside of France. Somewhat less enthusiasm was felt for his *la Lyre et la harpe*, written for and brought out at the Birmingham (England) Festival of 1879. As a composer of orchestral and chamber-music, he easily holds the highest place in France at the present day.

SYMPHONIC POEM: "OMPHALE'S SPINNING-WHEEL," OP. 31.

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The whole work is a bit of tone-painting, in no regular traditional musical form, although its structure bears some resemblance to that of the "Scherzo and Trio." It is scored for full modern orchestra.

OVERTURE TO "LEONORE" No. 3, IN C MAJOR, OP. 72.

LUDWIG VAN BEETHOVEN.

Beethoven's only opera has a rather noteworthy history, eminently characteristic of the composer. On February 19, 1798, there was brought out at the Théâtre de l'Opéra-Comique in Paris a two-act opéra-comique, the text by Bouilly, the music by Pierre Gaveaux, entitled *Léonore, ou l'amour conjugal*. Some years later Bouilly's text was translated into Italian and new music written to it by Ferdinando Paër, the opera being brought out at the Court Opera in Dresden on October 3, 1804, under the title *Leonora, ossia l'amore conjugale*. Beethoven heard (or saw?) Paër's opera, and is said to have said of it, "A very good opera: I think I must set it to music!" The result was that Joseph Sonnleithner translated the text into German for him, and he did "set it to music." The work was brought out at the Theater an der Wien in Vienna on November 20, 1805, as *Fidelio, oder die eheliche Liebe*. After three performances it was withdrawn. The libretto was then reduced to two acts by Breuning, and Beethoven cut out some of the music and rewrote a good deal of the rest. In this new form the opera was produced at the Imperial private theatre on March 29, 1806, given twice, and again withdrawn. Early in 1814 the libretto was once more revised by Treitschke (still in two acts), and the music again remodelled by Beethoven. In this last version the opera was brought out at the Kärnthnerthor-Theater in Vienna on May 23, 1814, under the simple title *Fidelio*.

For this thrice-worked-over opera Beethoven wrote four separate overtures. The first of these, commonly known as the "overture to *Leonore*,



No. 2," was written for and used at the first production of the opera in 1805: it was found unduly long by the critics, and Beethoven wrote a second one, commonly known as the "overture to *Leonore*, No. 3," which was used at the second production in 1806. This one was pronounced too difficult by the orchestra, and too abstruse by the critics. So, when it was proposed to bring out the opera in Prag in May, 1807, Beethoven (at the earnest request of the management of the Prag opera house) wrote a third overture, commonly known as the "overture to *Leonore*, No. 1," which was, however, probably never given during his lifetime, as the Prag performance of the opera was given up. The fourth overture, commonly known as the "overture to *Fidelio*," was written for and used at the third Vienna production of the opera in 1814.

So we have the following list of overtures, in their chronological order:—

*Leonore* No. 2, in C major, Opus 72, written in 1805.

*Leonore* No. 3, in C major, Opus 72, written in 1806.

*Leonore* No. 1, in C major, Opus 138 (posthumous), written in 1807.

*Fidelio*, in E major, Opus 72, written in 1814.

The reason for the three *Leonore* overtures being commonly known by figures that do not indicate their true chronological order is that the third (the one written in 1807) was neither performed nor published during Beethoven's lifetime, no account of it could be found, and no one knew of its existence until it was discovered among Beethoven's papers: the body of the work was based on wholly different themes from the other two overtures, and the style far simpler, lighter, and less dramatic. It was, therefore, taken for granted that it must have been a first attempt at an overture to *Leonore*, afterwards discarded by the composer. Indeed, it seemed impossible that he should have written it *after* the mighty one written in 1806, it seemed such a falling off. So it was unhesitatingly numbered as "No. 1," the others, whose chronological order was known, being numbered "No. 2" and "No. 3" respectively. But later and more careful research has proved, almost beyond a doubt, that it was written after the so-called "No. 3." And its comparatively light character is amply explained by the known fact that the directors of the opera house in Prag distinctly asked Beethoven to write a lighter overture than the last one, for the contemplated performance of the opera in that city in 1807.

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The old numbering of these overtures has, however, become so familiar all over the musical world that it would be of no use to try to change it now. It will be retained here. The longest, most elaborate, and possibly also the most perfect from an academic point of view is the No. 2; Julius Rietz, for one high authority, considered it the finest of the three (I am now leaving the E major overture "to *Fidelio*" out of consideration). But few critics agree with him in this. The No. 3 is nothing but a revised and shortened version of the No. 2: there are many changes in detail in it, all of which are to its advantage. The instrumentation is carried out on a bolder and more effective plan. But in three points it leaves the No. 2 so far behind that it may be looked upon as an altogether higher flight of genius. The trumpet-calls (announcing the approach of the Minister in the opera, and with it Florestan's liberation) are much improved, and the beautiful little "song of thanksgiving" that comes between the two calls is introduced with admirable effect: the second theme, too, is infinitely improved, and made suggestive of a phrase in Florestan's great aria, already introduced in the slow introduction. The second point is the wonderful new coda in the No. 3, one of the most stupendous climaxes in all Beethoven. The third point, perhaps the most important of all, is the new working-out — and not only new working-out, but absolutely new and original *plan* of working-out — in the free fantasia. The working-out in No. 2 was elaborate, long spun out, and for the most part contrapuntal in character: here in No. 3 it is almost entirely dramatic. Contrapuntal elements appear only toward the end, leading up to the trumpet episode. Moreover, it is for the most part of wonderful simplicity and from-the-shoulder directness; every measure draws blood. A similar plan was afterwards adopted by Mendelssohn in part of the working-out of his *Meeresstille und glückliche Fahrt* overture, and hints at the same method are to be found in Wagner's overture to *Rienzi*. The unusual stunting of the sonata-form noticeable in the third part of No. 3 was evidently actuated by dramatic considerations. The No. 1 is a wholly separate work, based on different thematic material, save that the allusion to Florestan's prison aria, which appears in the slow introduction to Nos. 2 and 3, here appears as an episode in the middle of the overture.

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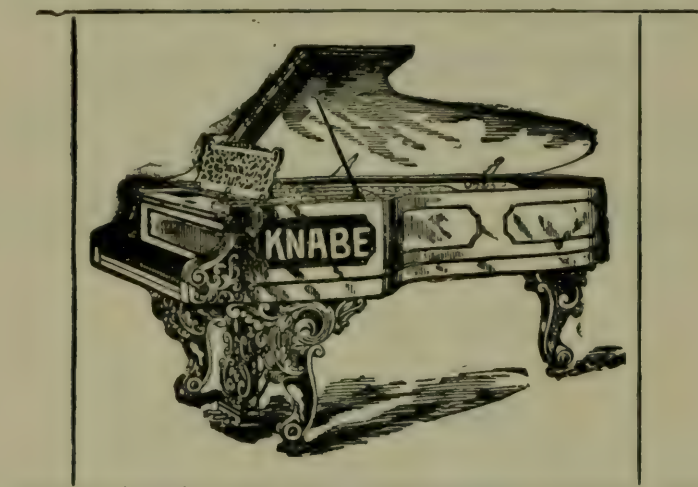
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ANTON GREGOR RUBINSTEIN was born at Wechwotynez, in Russian Bessarabia, on November 30, 1830. His parents were Jewish, and moved to Moscow soon after his birth. Here his father set up a pencil-factory. His first teacher in music was his mother, a good musician; but at the age of seven he was put under Villoing to study the pianoforte. These were the only teachers he ever had on that instrument. Toward the end of 1839 Villoing took him to Paris, where in 1840 (being then only ten years old) he played before many of the highest musical authorities in the capital, Liszt among them. The latter strongly advised his going to Germany further to develop his talent; but Villoing took him on a concert tour through Holland, England, Scandinavia, and Germany, returning to Moscow in 1843. In 1844 his parents took him and his younger brother, Nicolai Rubinstein, to Berlin, where, on Meyerbeer's advice, both brothers entered upon a course of serious theoretical study under Siegfried Wilhelm Dehn. The father soon went back to Moscow; and in 1846 his severe sickness called the mother and Nicolai back to that city. Anton stayed on in Berlin, except for a concert tour through Hungary in company with Heindl, the flutist (father of three members of the Boston Symphony Orchestra), and a short stay in Vienna, up to 1848, when the revolutionary political troubles drove him back to Russia. He settled in St. Petersburg, where he found a powerful protectress in the Grand Duchess Hélène, and wrote several Russian operas. In 1854 the Grand Duchess and Count Wielhorski advised him to return to Germany to continue his musical studies and make himself known in the world, for which trip they furnished him the money. How much he studied does not appear; but he made a positively triumphal concert tour, playing in most of the important towns of Central

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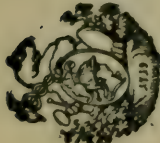
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Europe, and pushing his trip as far as Paris and London. His success as a pianist was phenomenal, and he found in Germany publishers for many of his works. He returned to St. Petersburg in 1858, and was appointed court pianist, and afterward concert director. In 1859 he assumed the direction of the Russian Music Society, and in 1862 founded the St. Petersburg Conservatory of Music, of which he was director until 1867. From this year to 1870 he made concert tours through Europe, and in 1872-73 in the United States. From 1867 to 1887 he held no official position, devoting most of his time to giving concerts up to 1874, and after that to composition. In 1887 he once more accepted the directorship of the St. Petersburg Conservatory, on Davidoff's retirement. Since then, although St. Petersburg has been his headquarters, he has made several trips to Germany, France, and England, either to give concerts or to produce some of his larger works. In 1889 his "Jubilee" — the fiftieth anniversary of his artistic life — was celebrated, on which occasion the czar gave him an annual pension of 3,000 roubles (about \$1,674), the municipalities of St. Petersburg and of Peterhof the title of honorary citizen, and the University of St. Petersburg that of honorary doctor. He was also honored by other municipalities and scientific and musical associations, and was made the recipient of a large number of presents. Rubinstein is unquestionably one of the greatest and most original pianists that ever lived. As a composer he stands in the foremost rank to-day, and is, moreover, the only composer outside of France and Italy now living, with the single exception of Karl Goldmark, who has won any considerable success in serious dramatic composition. Much as he is admired and venerated in Russia, he is now looked upon by men like Rimski-Korsakoff and others of the extreme

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Slavic party very much as Niels Gade was looked upon by Grieg, Svendsen, and others of that ilk,—as too Germanic in his tendencies, as too timidly Slavic in his style, to be recognized as the true head of the national school of composition. He and even Tschaikowsky are not now considered as specially characteristic Russian composers.

DRAMATIC SYMPHONY, No. 4, IN D MINOR, OP. 95. ANTON RUBINSTEIN.

The introduction (*Lento*, in D minor, 8-8 time) to the first movement begins softly and mysteriously with a waving contrapuntal passage in the 'celli and double-basses, which is carried on two measures later by the 'celli in 6ths and 3rds against a curious, sobbing, almost hiccuping rhythm in the violins,—a rhythmic device of which Rubinstein was at one time peculiarly fond. The figure and the sob are worked up contrapuntally, and perhaps in a certain sense dramatically, until a *stringendo* passage leads directly to the *Allegro moderato* (D minor, 4-4 time), in the first theme of which we recognize both the characteristic figures of the introduction. A subsidiary theme, beginning with plain chords repeated in triplets over a pedal bass on A, then changing to imitative contrapuntal passage-work on a strongly marked figure, full of *fusées* and trills, leads to a modulation to the relative F major, in which key the second theme is given out by the clarinets, over sustained harmony in the strings and low, whispering *arpeggi* in the double-basses (alone, not doubled by the 'celli,—a most unusual bit of instrumentation!). The horns soon come in with the subsidiary to this theme, which is developed at somewhat greater length by them and other wind instruments. A flowing passage in eighth-notes, begun by the horns,

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then taken up by the clarinets and bassoons, and later by the strings, represents the conclusion theme, and leads to a hold on the chord of D major, with which the first part of the movement ends. There is no repeat.

The free fantasia begins with wholly new material: a mysterious theme is carried through by the strings in octaves, with syncopated echoes in the wood-wind, groping as it were in darkness, which darkness grows thicker and blacker as the theme is worked out contrapuntally in more and more animated rhythms. It leads to another new theme, of rather march-like character, which is developed strongly by the whole orchestra and debouches into a return of the second subsidiary, a brief play with rather than working-out of, which leads directly to the third part of the movement. The whole free fantasia is short, and, with the exception of its last eight measures, utterly irrelevant to the rest of the movement. But can this really be so? Can Rubinstein thus have shirked all the hard work in the movement, and put us off with this bare apology for a free fantasia? It certainly looks so; but it is not really so by any means. The return of the first theme, which looked so like the beginning of the third part, especially as it is followed by its subsidiary (which now appears as an accompaniment to a melodic phrase in the clarinet), was but a blind; it is not the beginning of the third part at all, but a return to the serious business of the movement after a short contrapuntal episode. It is now that the free fantasia really begins; and we find it worked out with great elaboration and at a very considerable length, closing with a furious dramatic climax that leads to a *fortissimo* re-entrance of the first theme, as the third part begins.

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The third part of the movement bears the regular relations to the first, and ends with a brilliant Coda.

The second movement (*Presto*, in D minor, 3-4 time) is in the form of an enormously long Scherzo, with a Trio (*Allegro non troppo*, in D major, 3-4). The form is complicated, however, by the introduction of a second theme, in 2-4 time in the Scherzo, and an episode (*Moderato assai*) on an entirely new theme, for solo string-quartet (the 'cello being doubled in the lower octave by a single double-bass).

The third movement (*Adagio*, in F major, 6-8 time) is a Romanza in a form approaching that of the rondo, its first and second themes appearing and reappearing at intervals, with more or less figural elaboration and variation. It closes with a short and highly dramatic Coda, in which some few sporadic measures of solemn four-part harmony in the 'celli and double-basses, like disjointed fragments of a choral, are especially noteworthy.

The Finale (*Allegro con fuoco*, in D minor, 2-4 time) is introduced by sixteen measures of *Adagio*, in which figures to be used later are announced in a slower, more stately guise. The movement is worked up at great length as a Rondo, the progress of which is, however, interrupted by frequent episodes of various character. The symphony is scored for the classic orchestra,—the usual 4 pairs of wooden wind instruments, 2 horns, 2 trumpets, kettle-drums, and strings, to which, in the Finale, 3 trombones are added.

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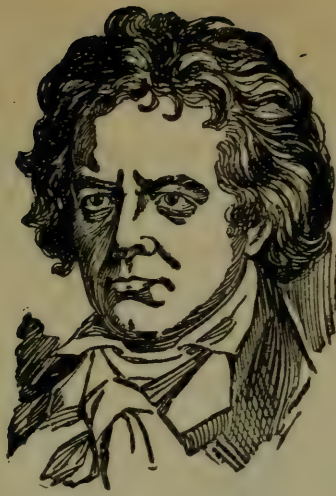
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CONCERTO FOR VIOLIN, IN D MAJOR, OP. 61. . . LUDWIG VAN BEETHOVEN.

*(First Movement.)*

Beethoven's only violin-concerto seems to have been something of a favorite with the master; for he arranged the solo part for pianoforte (leaving the orchestral parts the same), publishing it also in this form, as a pianoforte-concerto. The work, in its original shape, was first played by Clement, leading first violin in the orchestra of the Theater an der Wien, for whom it was written, at a concert given by him on December 23, 1806. Beethoven was often behindhand with works promised to distinguished solo-players; and there is evidence that this was the case with the present concerto,—that it was written in a hurry, ready just in the nick of time for the concert, at which the unlucky Clement had to play it at sight. What the performance must have been like is easy to imagine, for the work still stands as one of the most difficult compositions for violin extant. After

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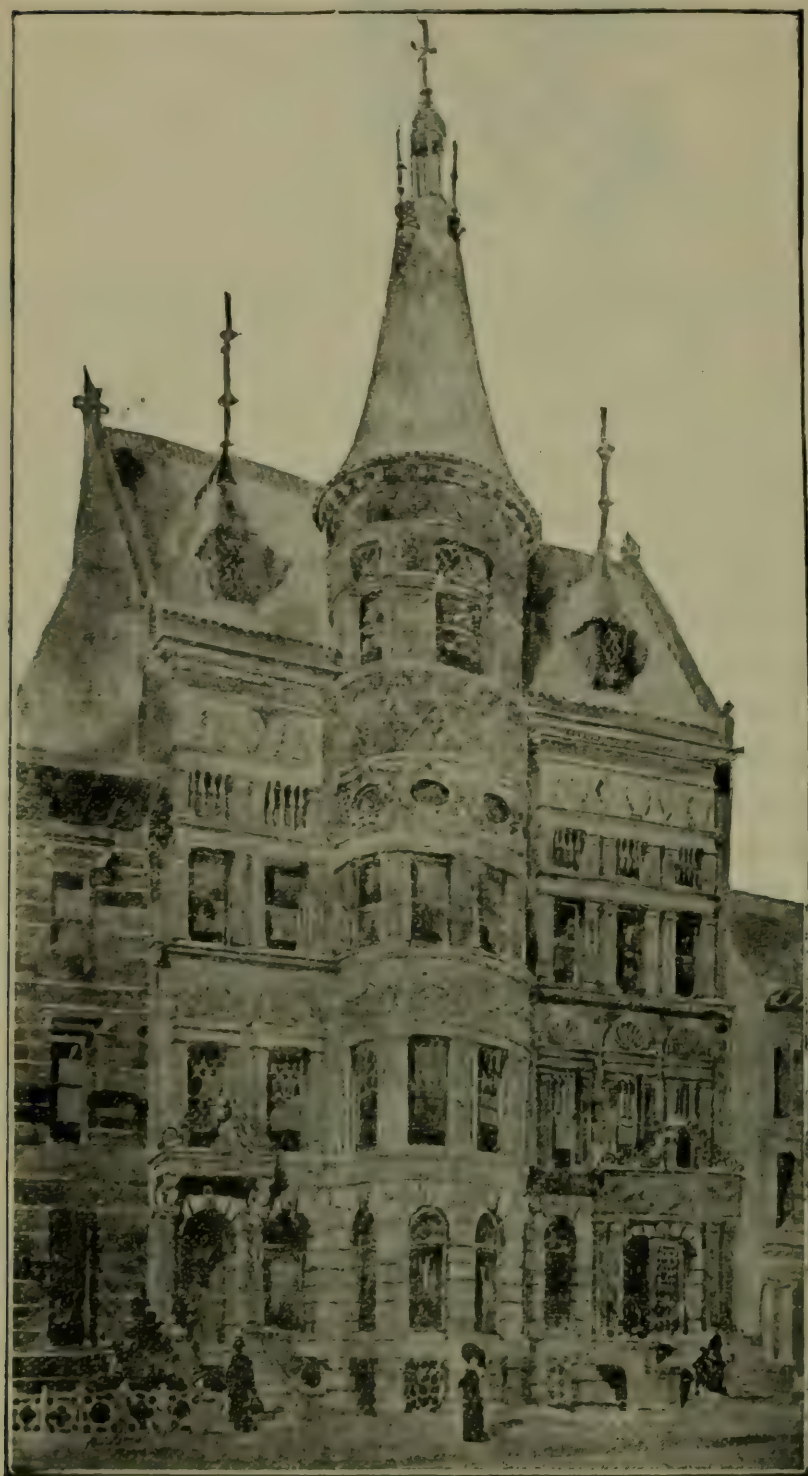
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the performance Beethoven spent much time and labor on revising and emending the solo part. But the concerto was seldom played, and could not be considered as belonging to the current repertory of violinists until Joseph Joachim revived it many years later. Since then it has stood undisputed at the head of all violin-concertos. Its extreme length has generally stood in the way of the entire work being played; and violinists in general have been fond of playing only the first movement, as is done at this concert.

The first movement (*Allegro, ma non troppo*, in D major, 4-4 time) begins with four soft strokes of the kettle-drums on D, the first theme then entering in the oboes, clarinets, and bassoons. After the first phrase of the theme the four kettle-drum strokes are repeated on A, the wind instruments following with the second phrase. Now comes an original stroke of genius, such as no one but Beethoven would ever have thought of. During the silence of the rest of the orchestra the first violins now give out four soft D-sharps: the ear is completely thrown off the track by them and has not the faintest idea what is coming next! Is this D-sharp the leading-note of E minor? or what is it? No one can tell: the only impression it makes is that of being completely foreign to the key. With the next measure, however, light comes: the D-sharp was a semi-tone *appoggiatura* below E, the 5th of the dominant chord of D major, and this chord (with its 7th) now explains the problematic note. The first theme (eighteen measures long) is followed immediately by a subsidiary in the same key, which, after a transition by deceptive cadence to B-flat major, returns once more to the tonic, in which key the melodious second theme appears. Here is an irregularity: the second theme in the tonic! This theme



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which is only eight measures long, is given out by the wood-wind and horns, then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli, and developed at some length. It, in turn, is followed by a short subsidiary, which, working up to a climax, makes way for the triumphant conclusion-theme (still in the tonic), which brings the first part of the movement to a close by half-cadence on the chord of the dominant. Now the solo violin steps in, and after a brief cadenza takes up the first theme. The first part of the movement is repeated, as is customary in concertos, the solo instrument either playing the themes itself or else embroidering them with cunning figural tracery: it is to be noted, however, that in this repetition of the first part the second theme and what follows it are in the dominant, instead of the tonic, as at first. Here, too, the conclusion-theme is worked up to a longer climax than before, the solo violin running through *bravura* scale-passages, *arpeggi*, and a series of ascending trills such as commonly lead up to a resounding *tutti* in a concerto. The *tutti* bursts in in F major, and the free fantasia begins: for some time the working-out is confided to the orchestra, until at last the solo violin comes in with almost the same cadenza that it did at first, only now in C major, modulating soon to B minor, in which key the first theme reappears.

The remainder of the working-out is long and exceedingly brilliant. The third part of the movement begins with the regular return of the first theme in the tonic, D major, but now given out *fortissimo* by the full orchestra in a resounding *tutti*, the solo violin stepping in at the first subsidiary, following the development quite as it did in the first part, now playing the themes, now embroidering them. The conclusion-theme is

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worked up to a similar climax as in the repetition of the first part, leading to a strong *tutti*, which comes to a stop with a hold on a dominant A. Here comes the traditional, customary free unaccompanied cadenza for the solo instrument, in which the solo player is to show all his virtuosity. The cadenza used by Mr. Kneisel at this concert is by Joachim. After the cadenza a short Coda brings the movement to a close.



VARIATIONS ON A THEME BY JOSEPH HAYDN, IN B-FLAT MAJOR, OP. 56A.  
JOHANNES BRAHMS.

The theme of these eight variations and finale by Brahms is a melody by Joseph Haydn, known as the *Chorale Sancti Antoni* (the Choral of St. Anthony). Brahms announces the theme in full harmony, in the wind instruments with the bass in the double-bassoon, 'celli, and double-basses, a style of scoring evidently meant to imitate or suggest the organ. The melody

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itself is in two sections, of ten and twenty measures respectively, each of which is repeated.

In the variations that follow Brahms has carried on the style established by Bach, and further developed with greater and greater freedom by Beethoven and Mendelssohn. They are, for the most part, contrapuntal variations, the connection of which with the parent theme is often more ideal than actual. Without adhering strictly to the theme, either in melody, harmony, or rhythm, Brahms has here followed Bach's and Beethoven's lead in making each variation a further development, in quite a free style, of the general idea contained in the theme. It is noticeable, too, that Brahms has treated the form of Theme with Variations in one respect very much as Beethoven has in his greatest works of the sort,—especially in his immortal XXXIII Variations in C major, for pianoforte, on a Waltz by Diabelli, op. 120. This is to say that both Beethoven and Brahms, while treating the form with all possible musical seriousness, have yet looked upon it as a fair field for the display of every sort of subtlety in harmony and counterpoint. In Beethoven's Diabelli Variations, for instance, we often find the subtlest modulations, the most daring transitions to foreign keys, presented in a way evidently so planned as to attract the listener's attention to themselves. One finds exceedingly little of this sort of thing in Beethoven's works on a larger scale in his symphonies, quartets, or sonatas; there harmonic subtleties are, as a rule, more veiled and less calculated to distract the attention from the general development of the piece. But, in his variations, the subtlety is much more emphasized and displays itself more for its own sake. Much the same spirit is noticeable in these variations by Brahms: the *tour de force* element is not quite absent from them. As has been said, the older composers, even as far back as Bach, were not unwilling to consider the form of Theme with Variations as a fair field for this sort of display.

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BEDŘICH (in German, Friedrich) SMETANA was born at Leitomischl, in Bohemia, on March 2, 1824, and died in Prag on May 12, 1884. He studied under Ikavec at Neuhaus and Proksch in Prag. He was an exceedingly brilliant pianist, and opened a pianoforte school in Prag in 1848, soon after which he married Kateřina Kolár, the noted pianist. In 1856 he went to Gothenburg in Sweden as director of the Philharmonic Society, and made a concert tour through Sweden and Germany in 1861. In 1866 he was appointed Kapellmeister at the National-Theater in Prag, which post he was forced to resign in 1874 on account of almost total deafness. Although noted as a pianoforte virtuoso, Smetana is best known in his native country as an opera composer. Of his eight operas (all written to native Czech libretti), one, at least, *Čertova Stěna* (*The Devil's Wall*), has made its way across the Bohemian frontier. He may be said to stand at the head of specifically Bohemian composers, the only one to dispute his claim to this eminence being his younger friend and almost pupil, Antonín Dvořák. The national Czech character of his melodies and rhythmic devices is unmistakable. If his operas have hardly been given outside of Prag, some of the overtures, especially the one to *Prodaná Nevěsta* (in German *Die verkaufte Braut*, in English *Married for Money*) have made the round of the musical world. An interesting pianoforte concerto by him has been played in Boston.

SYMPHONIC POEM, "THE MOLDAU" . . . . . FRIEDRICH SMETANA.

This is the second of a cyclus of six symphonic poems by Smetana, entitled *Má Vlast* (My Country). The six poems of which the cyclus is composed have the following titles: I. *Vyšehrad* (a Bohemian fortress);

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II. *Vltava* (the river Moldau); III. *Šárka* (the noblest of the mythical Bohemian Amazons); IV. *Z Českých Luhův a Hájův* (From Bohemia's Groves and Meadows); V. *Tábor* (the fortress of the Hussite fighters); VI. *Blaník* (the mountain on which the Hussite heroes sleep, awaiting their resurrection and renewed combat for the Faith).

The following Preface is printed with the score of the symphonic poem given at this concert : —

“Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream : it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer ; it flows through grass-grown pastures and lowlands where a wedding-feast is celebrated with song and dancing. At night the wood and water-nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood and the vanished warlike fame of by-gone ages. At the St. John's Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prag, welcomed by time-honored Vysehrad, whereupon it vanishes in the far distance from the poet's gaze.”

The symphonic poem begins (*Allegro comodo non agitato*, in E minor, 6-8 time) with a rippling passage for the flutes, sparingly accompanied by *pizzicato* chords in the violins and harp, which pictures “the first stream of the Moldau”; this flowing figure is next taken up by the strings, while the first violins, oboes, and bassoon outline a graceful melody against it as a background. The development goes on for some time, the horns and harp

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coming in to add their voices to the orchestra. After a while loud hunting-calls in C major are heard in the horns and other wind instruments, while the strings continue their running figure; the joyous noise of the hunt grows louder and louder, the river foams up more and more boisterously in the strings, then both die away again, and we hear the gay music of the wedding-dance (G major, 2-4 time) swell to *fortissimo*, and then gradually die away in the distance in its turn. The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing *arpeggi* in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance; soon soft, stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march. Then the original rippling figure returns in the strings, with the graceful melody against it in the first violins, oboes, and bassoons: it is worked up much as before, when the rhythm suddenly grows livelier, fiercer, and we come to the musical picture of the St. John's Rapids. A last, with a change to E major, we arrive at "the broadest part of the river Vltava." From this point the melody goes on in grand *fortissimo*, until a gradual *decrecendo* pictures its disappearance over the horizon. The poem is scored for 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones and 1 bass-tuba, 1 harp, 1 pair of kettle-drums, triangle, bass-drum and cymbals, and the strings divided as follows throughout: 1st violins, 2nd violins, violas, 1st 'celli, 2nd 'celli, double-basses.

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Johannes Brahms - - - Symphony No. 1, in C minor, Op. 68

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Un poco sostenuto (C minor)                    | - | - | - | - | 6-8 |
| Allegro (C minor)                                 | - | - | - | - | 6-8 |
| II. Andante sostenuto (E major)                   | - | - | - | - | 3-4 |
| III. Un poco allegretto e grazioso (A-flat major) | - | - | - | - | 2-4 |
| L' Istesso tempo (B major)                        | - | - | - | - | 6-8 |
| IV. Adagio (C minor)                              | - | - | - | - | 4-4 |
| Allegro non troppo, ma con brio (C major)         | - | - | - | - | 4-4 |

Franz Schubert - - Grand Fantasia in C major ("Wanderer"), Op. 15

(Symphonically rearranged for Pianoforte and Orchestra by  
FRANZ LISZT.)

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro con fuoco, ma non troppo (C major) | - | - | - | - | 4-4 |
| II. Adagio (C-sharp minor)                    | - | - | - | - | 4-4 |
| III. Presto (A-flat major)                    | - | - | - | - | 3-4 |
| IV. Allegro (C major)                         | - | - | - | - | 4-4 |

Camille Saint-Saëns Symphonic Poem, "Omphale's Spinning-wheel," in  
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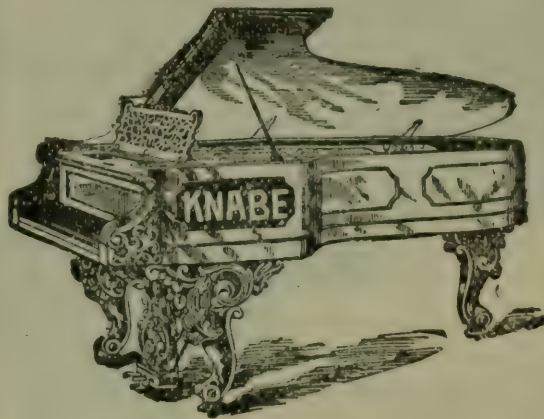
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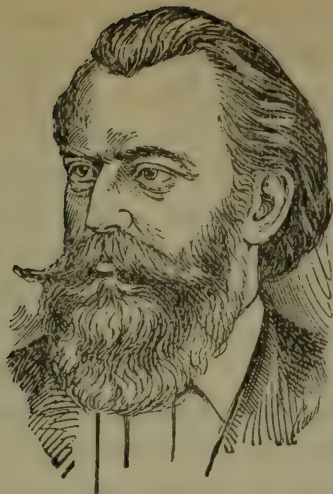
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SYMPHONY NO. 1, IN C MINOR, OP. 68 . . . . JOHANNES BRAHMS.

This symphony, on which the composer had been at work for ten years, off and on, was first played at Carlsruhe on November 4, 1876. Its production marked the turning-point in Brahms's reputation; it placed him at once on the pinnacle of fame; it was even dubbed "the tenth symphony,"—in allusion to Beethoven's nine. This seems somewhat curious now, when we reflect upon the character of the work; for it is the profoundest of all Brahms's orchestral compositions, and the one which—one theme in the last movement excepted—has in it the fewest elements of popularity. But his other symphonies were not written then; and, in spite of the profundity and what must then have seemed the obscurity of some portions of it, the true greatness of this one could not escape recognition from the musical élite of the world. In it the great composer shows himself at his greatest, as also in his most characteristic vein.

The first movement begins with a slow introduction (*Un poco sostenuto*, in C minor, 6-8 time), which is a striking example of the modern system of

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orchestral scoring, as contrasted with the classical. The first eight measures are in pure four-part writing, scored for full orchestra (without trombones). For the sake of clearness, let us call the four parts in the harmony by their generally accepted names respectively,—soprano, alto, tenor, and bass. According to the classical system of scoring, as commonly adopted by Haydn, Mozart, or Beethoven, the first violins would have played the soprano, the second violins the alto, the violas the tenor, and the 'celli and double-basses the bass; the wind instruments would either have doubled some of these parts (in the unison or octave) or else have sustained plain chords, merely adding their color to the general ensemble. But Brahms here disposes his orchestra quite differently: he gives the soprano to the first and second violins and the 'celli, letting this large mass of stringed instruments play the part doubled in two octaves; he divides his violas and the several pairs of flutes, oboes, clarinets, and bassoons between the alto and tenor parts, the first three pairs of wind instruments doubling them an octave higher than the violas and bassoons; the bass (which is here a long-sustained pedal-C) he gives to the double-basses, double-bassoon, and horns. This massing together of a large body of instruments of one character upon one part, and of correspondingly large masses of instruments of another character upon other parts, gives the orchestra an enormous power, no such volume of tone could have been got from the same orchestra by the older methods of scoring.

The exceedingly chromatic character of the harmony in this passage, bristling as it does with dissonances, makes a very perfect performance necessary, if it is to sound clear. The theme it is based on is immediately followed by a figure (running on the component notes of the diminished 7th chord, A-flat, B-natural, F, A-flat—omitting the D) of which we shall hear more anon. Indeed, the next several measures of the introduction contain much that reappears in the body of the movement. After some subtle enharmonic transitions, the violins, violas, and 'celli outline a

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figure which will soon be recognized as characteristic in the principal theme of the ensuing *Allegro*; this figure, a rising and falling arpeggio on the notes G and E-flat, has the peculiarity that, of itself, it indicates no determinate tonality; its two notes may stand either as the fundamental and 3rd of the chord of E-flat major or as the 3rd and 5th of the chord of C minor. It depends upon whether there is an accompanying C or B-flat in the other parts to determine to which key it belongs. Here it is distinctly in C minor. The four-part chromatic wail of the opening measures returns; and an idyllic phrase in the oboe, answered by the 'celli, leads immediately to the *Allegro*.

The *Allegro* begins with four introductory measures in which we recognize the first part of the chromatic wail of the slow introduction, now changed to a strident shriek, almost a snarl; then comes the first theme, the rising arpeggio figure on the tonic harmony followed by a descending arpeggio on the dominant harmony, over what we will henceforth call the "shriek-motive" in the bass. The second phrase of the theme is made up of the threatening A-flat, B-natural, F, A-flat, we have already heard in the introduction, followed by the same enharmonic transitions as there. The development which ensues consists of what is essentially a working-out of these four figures in free double-counterpoint, further variety being gained by the figures themselves being taken, now *motu recto*, now *motu contrario*. A modulation to the relative E-flat major ushers in the second theme in the oboe, a pathetic, wailing melody, the plastic form of which is, it must be admitted, rather vague; it soon takes the shape of short calls from the wood-wind, answered by the horns. The sudden entrance of the conclusion-theme is a stroke of genius: just as the second theme is dying away into nothing, the violas enter with a sudden descending triplet beginning on G-flat, against a chord of F, A-natural, C, E-flat, in the other strings *pizzicati*. This utterly unexpected minor 9th in the middle of the harmony is absolutely blood-curdling. Double-counterpoint once more! the new figure is worked up now in the upper voice, now in the bass, against an inversion of the initial one of the first theme, finally against itself in imita-

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tion ; a short climax leads to the double-bar and repeat, and with these to the end of the first part of the movement.

The free fantasia is long and exceedingly elaborate ; it runs wholly on figures taken from the themes announced in the first part, treated in all the forms and with all the devices of single and double-counterpoint, without an irrelevant episode. The third part of the movement is led up to by a long, strenuous climax, and differs little from the first part, save in the traditional changes of key and more extended development of some portions. A short Coda. *Poco sostenuto*, closes the movement, the whole of which is one of the most stoutly-knit, impassioned, one might almost say inexorable, pieces of writing Brahms—or any one else, for that matter—ever put upon paper.

The second movement (*Andante sostenuto*, in E major, 3-4 time) contains the development of a serious, profoundly expressive theme in a rather free form, interspersed with other cognate motives and episodes of passagework. The principal theme is the backbone of the movement, and is treated with great elaboration.

The third movement (*Un poco allegretto e grazioso*, in A-flat major, 2-4 time) takes the place of the traditional Scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working-out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a *pizzicato* bass in the 'celli, has been compared by mare's-nest hunters to the Prayer in Hérold's *Zampa*. The second part brings in a new theme in 6-8 time, the rhythm and even some figures of which reappear in the third part in conjunction with the first three themes. The character of the movement is generally cheerful and pastoral.

The Finale opens with an introductory *Adagio* which has this in common with the slow introduction to the first movement,—that in it we find premonitory suggestions of the themes of the main body of the movement. It forms a free dramatic prelude. With the thirtieth measure the tempo changes to *Più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it ; the coloring is enriched by the

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solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had ; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower,—like mist veiling the landscape,—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time).

The introductory *Adagio* has already given us mysterious hints at what is to come ; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism : it is two men saying the same thing. This melody is repeated in the wood-wind and horns over a *pizzicato* accompaniment in the strings ; and, just as the climax is reached and you expect it to be repeated once more by the full orchestra in resounding *fortissimo*, its first section is taken as the starting-point of a new theme, and the regular Rondo-finale begins, and is carried out in a form for which Brahms has shown a peculiar predilection. In this rondo all the themes hinted at in the introduction are introduced and developed, together with some new ones. In stoutness of structure it vies with the first movement, while in brilliancy it far surpasses it. It is a fitting crown to a symphony which, as a whole, represents more thought and work than would go to make a dozen ordinary symphonies. The work is scored for the ordinary modern orchestra, with the addition of a double-bassoon in the first movement and Finale, and of three trombones in the Finale.



FRANZ SCHUBERT: GRAND FANTASIA IN C MAJOR, OP. 15, SYMPHONICALLY  
REARRANGED FOR PIANOFORTE AND ORCHESTRA BY FRANZ LISZT.

This composition was written by Schubert as a fantasia for pianoforte solo in 1820,—probably in the later part of the year,—when he was twenty-

three years of age: it is marked in Grove's catalogue as his six hundred and twenty-third work. Liszt, who seems to have gone about like a roaring lion in the literature of the pianoforte, seeking what he might arrange, saw that the effectiveness of the work, which is really of orchestral proportions, was by no means exhausted by its plain original setting, and accordingly worked it over as a pianoforte concerto with orchestral accompaniment, in which shape it is played at this concert. The term fantasia was often applied to extended compositions for the pianoforte (even to those in several movements), in which the scheme of the sonata-form was either but laxly followed or entirely abandoned. Schumann's fantasia in C major, op. 17, is an example of this. An allusion to this terminology is found in Beethoven's two sonatas in E-flat major and C-sharp minor, op. 27, both of which are entitled "*sonata quasi una fantasia*," probably on account of the great freedom of the form in one case, and of its defectiveness in the other; for the C-sharp minor sonata ("*Laubensonate*"), when judged by the standard form, has really no first movement. Another more recent instance is Saran's "Fantasia in the form of a sonata," in B-flat minor, op. 5, in which the form of the first movement is somewhat irregular. An example of even freer fantastic writing than this of Schubert's is found in Beethoven's pianoforte fantasia in G minor, op. 77, in which few, if any, elements of the sonata-form are discoverable.

The Schubert fantasia is in four movements, not separated, however, by waits: I°, *Allegro con fuoco, ma non troppo* (C major, 4-4 time); II°, *Adagio* (C-sharp minor, 4-4 time); III°, *Presto* (A-flat major, 3-4 time); and IV°, *Allegro* (C major, 4-4 time). Of these the last three might well form part of a sonata, save that the third—the Scherzo, as far as its character and rhythm go—can hardly be said to be in the regular scherzo form. But the first movement is developed in a form that bears little resemblance to that of the sonata, and can only be described as a piece of free writing.

The first movement begins with a bold theme, strongly marked rhythmically, the rhythm of which, and also the chromatic ending of the first two phrases, recur more than once in various parts of the fantasia. This theme (in Liszt's version) is brilliantly given out by the full orchestra, strongly

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developed, and then taken up *pianissimo* by the pianoforte alone; the development is then carried on by the pianoforte and orchestra together, until a modulation to the dominant, G major, leads to a beautiful and sudden transition to E major, in which key the pianoforte now comes in alone with the second theme. Here Schubert anticipates that charming and poetic "variation of motives" which has since been carried to such lengths by Liszt and Wagner, showing essentially one and the same melody in different successive emotional phases. This second theme is really almost the first theme over again; it is especially like it in rhythm. But its character is utterly different. Yet so alike are the two that, in the working-out that ensues, one is often in doubt whether the composer is playing with the first or the second. After a while the pianoforte brings in a positively delicious third theme in A-flat major, which begins with the closing figure of the first phrase of the second theme, with a little modification that recalls the chromatic ending of the first theme. Indeed, this third theme may be said to have sprung directly from a union of the first and second: its introduction forms a delightful episode in the movement, after which the working-out goes on with redoubled vigor until a sudden *pianissimo* transition-passage leads us to the distant key of C-sharp minor, and the second movement begins.

This wonderful *Adagio* is a set of free variations on a theme taken from Schubert's song, *Der Wanderer*, which fact has given the name of *Wanderer*-fantasia to the whole composition. The theme is first played through by the pianoforte alone, which then proceeds to play the first variation also: then the orchestra steps in, and it and the pianoforte carry on the movement together, the orchestra generally having the melody, while the pianoforte embroiders it with more and more elaborate accompanying figures, save at one point where it comes in with an absolutely delicious version of the theme in E major, which it plays alone.

The principal theme of the third movement—one can hardly help calling it the Scherzo—is nothing more than a free rhythmical variation (call it a reminiscence) of the first theme of the first movement. It is worked up with great energy and humor by both pianoforte and orchestra until the latter suddenly comes in with the joyous, buoyant second theme in C-flat major, in which we again recognize a sort of rhythmical offshoot of the first. Soon the oboe appears with a figure plainly taken from the second theme of the first movement; and out of it the pianoforte proceeds to build up the most seductive third theme, which, after a while, passes into the orchestra, while the solo instrument plays glittering *arpeggi* against it. Soon the first theme comes back again, and with its further working-out the movement closes.

The fourth movement is begun by the pianoforte alone with a fugato on a subject taken, with very little change, from the principal theme of the first movement. After the exposition has been carried through the entrance of three voices (three entries of the subject and one of the response, the subject appearing first and last in the bass), the orchestra takes up the theme, and develops it further in no especially contrapuntal or fugal way,—the pianoforte playing brilliant arpeggio-passages the while,—although fugal elements do reappear from time to time in the working-out. The movement is carried through with great strength and brilliancy, and shows what mighty work Schubert might have done in fugal writing if he had only had enough practice in it to feel at home in the style. As it is, he does as little about his fugue as possible, although you feel that his inspiration was essentially of a fugal nature, and that the fugue is, so to speak, always just round the corner.



CHARLES-CAMILLE SAINT-SAËNS was born in the house now numbered as No. 3 in the rue Jardinot, Paris, on October 9, 1835, and is still living in Paris. He lost his father early in life, and was brought up by his mother and a great-aunt, whom he always called *bonne maman*, the ordinary French term for "grandmamma." This old lady first taught him the elements of music. In 1842 he began to take pianoforte lessons of Camille-Marie Stamaty, and later studied harmony under Maleden. His progress was astonishingly rapid: he had a wonderful memory, great natural musical talent, and a rare devotion to study. In 1847 he entered the only class he ever attended at the Conservatoire, Benoist's organ-class, obtaining the second prize for organ in 1849, and the first in 1851. Although he never studied composition at the Conservatoire, his having been in at least one of the classes at that institution gave him the right to compete for the Prix de Rome, which he did in 1852; but he was unsuccessful, Léonce Cohen winning the prize instead. He tried again in 1864, but again failed, although he had already won public laurels in several fields of the art of composition. It is not unnoteworthy that the man who now stands, and has stood for some time, at the head of French composers,—certainly in the matter of musical erudition,—never succeeded in winning the Prix de Rome. It would have done Berlioz's heart good,—he always had a grudge

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against the Prix de Rome and the regulations which bound the winner to waste three years in Italy,—could he but have lived to see Saint-Saëns's high fame, and reflect upon his never having got the prize which had cost himself so much trouble and heart-burning to win in his own youth, and which he valued so little.

Saint-Saëns's first symphony was brought out with flattering success by the Société de Sainte-Cécile in 1851, when the composer was only sixteen. In 1853 he was appointed organist at the church of Saint-Merri, and soon after took the pianoforte professorship at Louis Niedermeyer's Ecole de Musique Religieuse. His work as organist and teacher was exceedingly onerous, but he nevertheless managed to find time to compose symphonies, vocal and instrumental pieces, and a good deal of chamber-music, beside playing the pianoforte at many concerts. His reputation as a classical pianist soon grew very high, while, as an organist, he stood with the best. In 1858 he was appointed organist at the Madeleine, where his playing became very famous until, in 1877, he resigned the position in favor of Théodore Dubois.

Yet, in spite of his successes as pianist, organist, and composer of instrumental and vocal concert and chamber-music, Saint-Saëns, like all French musicians, cherished one fixed ambition,—to be accepted and shine as a composer of opera. His first venture in this field was *la Princesse jaune*, in one act, which was brought out at the Opéra-Comique in Paris on June 12, 1872: it was at best a *succès d'estime*, being a failure otherwise. His next was *le Timbre d'argent* (not to be confounded with Léon Vasseur's *Timbale d'argent*, an opéra-bouffe which had a considerable vogue five years earlier), a fantastic opera in four acts, which was first given at the Théâtre-Lyrique on February 23, 1877, but with no more success than his first one. These failures taught him what others have also found out to their cost,—namely, that the favor of the Paris opera-going public is exceedingly hard to win by a new aspirant for honors; but he did not abandon his project of making a name for himself on the lyric stage. His next work, *Samson et Dalila*, a sacred lyric drama, was given at Weimar in December, 1877, and his *Etienne Marcel*, a grand opera in four acts, in Lyons on February 8, 1879. At last he made his way to the stage of the Académie du Musique in Paris with *Henry VIII*, which was given on March 5, 1883, his *Proserpine* following at the Opéra-Comique on March 16, 1887. Still, neither of these

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\*During last season the following members of the Faculty appeared as soloists in these concerts: Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.

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works held the stage long. His *Ascanio* (based on an episode in the life of Benvenuto Cellini) met with far better success at the Opéra, where it was brought out on March 21, 1890.

But Saint-Saëns has had, upon the whole, decidedly better success with his concert-works for voices and orchestra than with his operas. His *Voces de Prométhée*, a cantata for soli, chorus, and orchestra, was received with enthusiasm when brought out at the Cirque des Champs-Élysées on September 1, 1867: his short *Oratorio de Noël* and his longer oratorio, *le Déluge*, were both successes, and have made their way outside of France. Somewhat less enthusiasm was felt for his *la Lyre et la harpe*, written for and brought out at the Birmingham (England) Festival of 1879. As a composer of orchestral and chamber-music, he easily holds the highest place in France at the present day.

SYMPHONIC POEM: "OMPHALE'S SPINNING-WHEEL," OP. 31.

CAMILLE SAINT-SAËNS.

The following "Notice" is printed on a fly-leaf of the full score of this symphonic poem:—

"The subject of this orchestral poem is feminine seductiveness, the triumphant struggle of weakness with strength. The *spinning-wheel* is but a pretext, chosen merely from the point of view of rhythm and of the general aspect of the composition.

"Persons whom looking for details might interest will see on page 19 (letter J) Hercules groaning in the bonds he can not break, and on page 32 (letter L) Omphale laughing at the hero's futile efforts."

The whole work is a bit of tone-painting, in no regular traditional musical form, although its structure bears some resemblance to that of the "Scherzo and Trio." It is scored for full modern orchestra.



OVERTURE TO "BENVENUTO CELLINI," OP. 23 . . . HECTOR BERLIOZ.

Berlioz wrote two overtures to his first opera, *Benvenuto Cellini*. The first of these, the regular overture to the opera, is the one given at this concert, and is generally known by the name given above. The second was written later (although marked as Opus 9 in Berlioz's catalogue), and was intended to be played before the second act of the opera: it is commonly known as the overture to *le Carnaval Romain*. The overture to *Ben-*



*venuto Cellini* begins with a brilliant *allegro* movement in G major, in which the principal theme of the body of the work is immediately announced. This *Allegro*, which is only 22 measures long, is followed by a *Larghetto*, which is properly the introduction of the work. A *cantabile* melody is given out by the flute, oboe, and clarinet in octaves to an accompaniment of pizzicato chords on the strings alternating with short chords on the four horns: this melody is then taken up by the violins, violas, and 'celli in octaves against a flowing arpeggio accompaniment on the wooden wind instruments. Next a more sombre theme is announced on the trombones, and carried out by the clarinet and bass-clarinet in octaves, to an accompaniment of arpeggio and scale passages alternating between the first violins and the flute and oboe. We shall meet with this theme again in the course of the work. A return to the first cantilena on the strings brings this *Larghetto* to a close. The body of the work is an *Allegro deciso con impeto* in 2-2 (*alla breve*) time: it begins *piano* with the theme announced by the full orchestra at the beginning of the overture, then gradually gathers strength and vigor until a *fortissimo* is reached with the entrance of the second theme, which also is of a rushing, impetuous character, and also in the key of G major. Berlioz calls the second of these two themes the "second theme." According to our analysis of the sonata-form, however, it should more properly be called the "first subsidiary": the real "second theme" comes in later in D major, and has the traditional *cantabile* character. It begins on the clarinet, horns, and bassoons, and is continued by the wooden wind, and then by the strings in a livelier and livelier rhythm, until it merges into the first theme in the working-out. When the third part begins with the first theme in the original key, we soon find a new element introduced: the progress of the music is again and

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again interrupted by loud exclamations on the trombones and tuba, on a figure borrowed from a passage in the first subsidiary. The battle grows furious, when all at once the second theme in the *Larghetto* bursts forth *fortissimo* in 3-1 time on four trumpets, together with the cornets, trombones, and tuba, against the first subsidiary played by the violins, violas, and 'celli in octaves in 2-2 time. In this manner the first subsidiary of the *Allegro* becomes a running counterpoint against the second theme of the *Larghetto* as its *cantus firmus*,—a favorite device with Berlioz. A brilliant coda brings the overture to a close. The work is heavily scored for the wind instruments and instruments of percussion. Berlioz has shown especial skill in the way he has treated the plain horns,—a skill that would have been needless with our modern chromatic instruments.

It may be well to say here that the published arrangement of this overture for pianoforte solo (by A. Fumagalli) is both incorrect and incomplete, the arranger evidently not noticing or not knowing what to make of the conjunction of the two themes mentioned above. On the other hand, the arrangement for pianoforte for four hands (by Hans von Bülow) is masterly in every respect.

The opera of *Benvenuto Cellini* (text by Auguste Barbier and Léon de Wailly) was brought out at the Académie de Musique in Paris on September 3, 1836. Duprez sang the part of Benvenuto, Mme Dorus-Gras that of Térésa, and Mme Stoltz that of Ascanio. Habeneck conducted. Excepting the overture, which was loudly applauded, the work was a failure with the public. It will not be uninteresting, historically, to cast a glance at the great operas by other composers that were brought out in Paris in the course of the same decade: Auber's *Muette de Portici* (*Masaniello*) was brought out in 1828; Rossini's *Guillaume Tell* in 1829; Meyerbeer's *Robert le Diable* in 1831; Halévy's *la Juive* in 1835; Meyerbeer's *les Huguenots* on February 29, 1836. Considering this list, and the style that was then popular with the habitués of the Académie de Musique in Paris, it does not seem surprising that a then so unaccustomed and novel style as Berlioz's should not have found favor with the public. The opera was, however, afterwards brought out in Weimar under Liszt's direction with fair success, and made a positive triumph several years later when it was revived by Hans von Bülow. After the first performances in Paris the overture rather fell into oblivion for some time; and until not long ago its companion, the overture to *le Carnaval Romain*, continued to throw it into the shade. But of late years the *Cellini* overture—really the more solid piece of work of the two—has more and more made good its claim to a regular place in the concert repertory of symphony orchestras all over the musical world, and is now looked upon as one of Berlioz's finest works in this form.

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Johannes Brahms - - - Symphony No. 1, in C minor, Op. 68

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Un poco sostenuto (C minor)                    | - | - | - | - | 6-8 |
| Allegro (C minor)                                 | - | - | - | - | 6-8 |
| II. Andante sostenuto (E major)                   | - | - | - | - | 3-4 |
| III. Un poco allegretto e grazioso (A-flat major) | - | - | - | - | 2-4 |
| L' Istesso tempo (B major)                        | - | - | - | - | 6-8 |
| IV. Adagio (C minor)                              | - | - | - | - | 4-4 |
| Allegro non troppo, ma con brio (C major)         | - | - | - | - | 4-4 |

Franz Schubert - - Grand Fantasia in C major ("Wanderer"), Op. 15

(Symphonically rearranged for Pianoforte and Orchestra by  
FRANZ LISZT.)

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro con fuoco, ma non troppo (C major) | - | - | - | - | 4-4 |
| II. Adagio (C-sharp minor)                    | - | - | - | - | 4-4 |
| III. Presto (A-flat major)                    | - | - | - | - | 3-4 |
| IV. Allegro (C major)                         | - | - | - | - | 4-4 |

Camille Saint-Saëns Symphonic Poem, "Omphale's Spinning-wheel," in  
A major, Op. 31

Hector Berlioz - - - Overture, "Benvenuto Cellini"

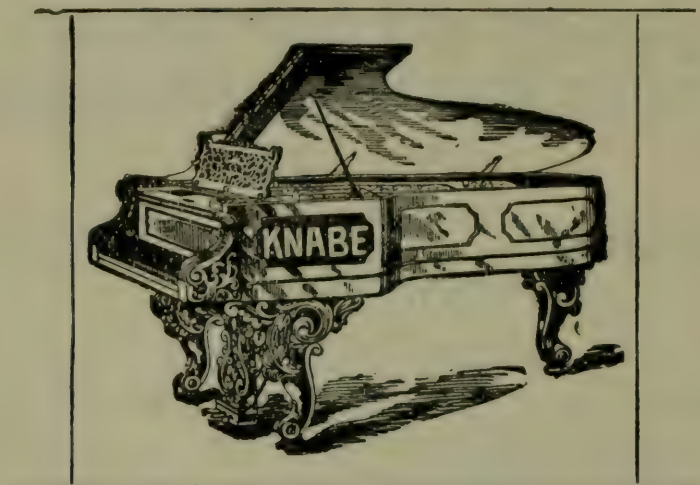
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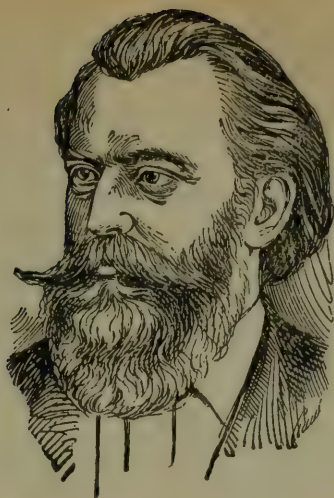
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**SYMPHONY NO. 1, IN C MINOR, OP. 68 . . . . JOHANNES BRAHMS.**

This symphony, on which the composer had been at work for ten years, off and on, was first played at Carlsruhe on November 4, 1876. Its production marked the turning point in Brahms's reputation; it placed him at once on the pinnacle of fame; it was even dubbed "the tenth symphony," — in allusion to Beethoven's nine. This seems somewhat curious now, when we reflect upon the character of the work; for it is the profoundest of all Brahms's orchestral compositions, and the one which — one theme in the last movement excepted — has in it the fewest elements of popularity. But his other symphonies were not written then; and, in spite of the profundity and what must then have seemed the obscurity of some portions of it, the true greatness of this one could not escape recognition from the musical élite of the world. In it the great composer shows himself at his greatest, as also in his most characteristic vein.

The first movement begins with a slow introduction (*Un poco sostenuto*, in C minor, 6-8 time), which is a striking example of the modern system of

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orchestral scoring, as contrasted with the classical. The first eight measures are in pure four-part writing, scored for full orchestra (without trombones). For the sake of clearness, let us call the four parts in the harmony by their generally accepted names respectively,—soprano, alto, tenor, and bass. According to the classical system of scoring, as commonly adopted by Haydn, Mozart, or Beethoven, the first violins would have played the soprano, the second violins the alto, the violas the tenor, and the 'celli and double-basses the bass; the wind instruments would either have doubled some of these parts (in the unison or octave) or else have sustained plain chords, merely adding their color to the general ensemble. But Brahms here disposes his orchestra quite differently: he gives the soprano to the first and second violins and the 'celli, letting this large mass of stringed instruments play the part doubled in two octaves; he divides his violas and the several pairs of flutes, oboes, clarinets, and bassoons between the alto and tenor parts, the first three pairs of wind instruments doubling them an octave higher than the violas and bassoons; the bass (which is here a long-sustained pedal-C) he gives to the double-basses, double bassoon, and horns. This massing together of a large body of instruments of one character upon one part, and of correspondingly large masses of instruments of another character upon other parts, gives the orchestra an enormous power, no such volume of tone could have been got from the same orchestra by the older methods of scoring.

The exceedingly chromatic character of the harmony in this passage, bristling as it does with dissonances, makes a very perfect performance necessary, if it is to sound clear. The theme it is based on is immediately followed by a figure (running on the component notes of the diminished 7th chord, A-flat, B-natural, F, A-flat—omitting the D) of which we shall hear more anon. Indeed, the next several measures of the introduction contain much that reappears in the body of the movement. After some subtle enharmonic transitions, the violins, violas, and 'celli outline a

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figure which will soon be recognized as characteristic in the principal theme of the ensuing *Allegro*; this figure, a rising and falling arpeggio on the notes G and E-flat, has the peculiarity that, of itself, it indicates no determinate tonality; its two notes may stand either as the fundamental and 3rd of the chord of E-flat major or as the 3rd and 5th of the chord of C minor. It depends upon whether there is an accompanying C or B-flat in the other parts to determine to which key it belongs. Here it is distinctly in C minor. The four-part chromatic wail of the opening measures returns; and an idyllic phrase in the oboe, answered by the 'celli, leads immediately to the *Allegro*.

The *Allegro* begins with four introductory measures in which we recognize the first part of the chromatic wail of the slow introduction, now changed to a strident shriek, almost a snarl; then comes the first theme, the rising arpeggio figure on the tonic harmony followed by a descending arpeggio on the dominant harmony, over what we will henceforth call the "shriek-motive" in the bass. The second phrase of the theme is made up of the threatening A-flat, B-natural, F, A-flat, we have already heard in the introduction, followed by the same enharmonic transitions as there. The development which ensues consists of what is essentially a working-out of these four figures in free double-counterpoint, further variety being gained by the figures themselves being taken, now *motu recto*, now *motu contrario*. A modulation to the relative E-flat major ushers in the second theme in the oboe, a pathetic, wailing melody, the plastic form of which is, it must be admitted, rather vague; it soon takes the shape of short calls from the wood-wind, answered by the horns. The sudden entrance of the conclusion-theme is a stroke of genius: just as the second theme is dying away into nothing, the violas enter with a sudden descending triplet beginning on G-flat, against a chord of F, A-natural, C, E-flat, in the other strings *pizzicati*. This utterly unexpected minor 9th in the middle of the harmony is absolutely blood-curdling. Double-counterpoint once more! the new figure is worked up now in the upper voice, now in the bass, against an inversion of the initial one of the first theme, finally against itself in imitation; a short climax leads to the double-bar and repeat, and with these to the end of the first part of the movement.

The free fantasia is long and exceedingly elaborate; it runs wholly on figures taken from the themes announced in the first part, treated in all the forms and with all the devices of single and double-counterpoint, without an irrelevant episode. The third part of the movement is led up to by a long, strenuous climax, and differs little from the first part, save in the traditional changes of key and more extended development of some portions. A short Coda, *Poco sostenuto*, closes the movement, the whole of which is one of the most stoutly-knit, impassioned, one might almost say inexorable, pieces of writing Brahms—or any one else, for that matter—ever put upon paper.

The second movement (*Andante sostenuto*, in E major, 3-4 time) contains the development of a serious, profoundly expressive theme in a rather free

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form, interspersed with other cognate motives and episodes of passage-work. The principal theme is the backbone of the movement, and is treated with great elaboration.

The third movement (*Un poco allegretto e grazioso*, in A-flat major, 2-4 time) takes the place of the traditional Scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working-out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a *pizzicato* bass in the 'celli, has been compared by mare's-nest hunters to the Prayer in Hérold's *Zampa*. The second part brings in a new theme in 6-8 time, the rhythm and even some figures of which reappear in the third part in conjunction with the first three themes. The character of the movement is generally cheerful and pastoral.

The Finale opens with an introductory *Adagio* which has this in common with the slow introduction to the first movement,—that in it we find premonitory suggestions of the themes of the main body of the movement. It forms a free dramatic prelude. With the thirtieth measure the tempo changes to *Più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it; the coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower,—like mist veiling the landscape,—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time).

The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same thing. This melody is repeated in the wood-wind and horns over a *pizzicato* accompaniment in the strings; and, just as the climax is reached and you expect it to be repeated once more by the full orchestra in resounding *fortissimo*, its first section is taken as the starting-point of a new theme, and the regular Rondo-finale begins, and is carried out in a form for which Brahms has shown a peculiar predilection. In this rondo all the themes

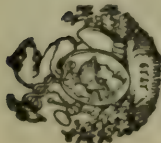
hinted at in the introduction are introduced and developed, together with some new ones. In stoutness of structure it vies with the first movement, while in brilliancy it far surpasses it. It is a fitting crown to a symphony which, as a whole, represents more thought and work than would go to make a dozen ordinary symphonies. The work is scored for the ordinary modern orchestra, with the addition of a double-bassoon in the first movement and Finale, and of three trombones in the Finale.



FRANZ SCHUBERT: GRAND FANTASIA IN C MAJOR, OP. 15, SYMPHONICALLY REARRANGED FOR PIANOFORTE AND ORCHESTRA BY FRANZ LISZT.

This composition was written by Schubert as a fantasia for pianoforte solo in 1820,—probably in the later part of the year,—when he was twenty-three years of age; it is marked in Grove's catalogue as his six hundred and twenty-third work. Liszt, who seems to have gone about like a roaring lion in the literature of the pianoforte, seeking what he might arrange, saw that the effectiveness of the work, which is really of orchestral propor-

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tions, was by no means exhausted by its plain original setting, and accordingly worked it over as a pianoforte concerto with orchestral accompaniment, in which shape it is played at this concert. The term fantasia was often applied to extended compositions for the pianoforte (even to those in several movements), in which the scheme of the sonata-form was either but laxly followed or entirely abandoned. Schumann's fantasia in C major, op. 17, is an example of this. An allusion to this terminology is found in Beethoven's two sonatas in E-flat major and C-sharp minor, op. 27, both of which are entitled "*sonata quasi una fantasia*," probably on account of the great freedom of the form in one case, and of its defectiveness in the other; for the C-sharp minor sonata ("*Laubensonate*"), when judged by the standard form, has really no first movement. Another more recent instance is Saran's "Fantasia in the form of a sonata," in B-flat minor, op. 5, in which the form of the first movement is somewhat irregular. An example of even freer fantastic writing than this of Schubert's is found in Beethoven's pianoforte fantasia in G minor, op. 77, in which few, if any, elements of the sonata-form are discoverable.

The Schubert fantasia is in four movements, not separated, however, by waits: I°, *Allegro con fuoco, ma non troppo* (C major, 4-4 time); II°, *Adagio* (C-sharp minor, 4-4 time); III°, *Presto* (A-flat major, 3-4 time); and IV°, *Allegro* (C major, 4-4 time). Of these the last three might well form part of a sonata, save that the third—the Scherzo, as far as its character and rhythm go—can hardly be said to be in the regular scherzo form. But the first movement is developed in a form that bears little resemblance to that of the sonata, and can only be described as a piece of free writing.

The first movement begins with a bold theme, strongly marked rhythmically, the rhythm of which, and also the chromatic ending of the first two phrases, recur more than once in various parts of the fantasia. This theme (in Liszt's version) is brilliantly given out by the full orchestra, strongly developed, and then taken up *pianissimo* by the pianoforte alone; the development is then carried on by the pianoforte and orchestra together, until a modulation to the dominant, G major, leads to a beautiful and sudden transition to E major, in which key the pianoforte now comes in alone with the second theme. Here Schubert anticipates that charming and poetic "variation of motives" which has since been carried to such lengths by Liszt and Wagner, showing essentially one and the same melody in different successive emotional phases. This second theme is really almost the first theme over again; it is especially like it in rhythm. But its character is utterly different. Yet so alike are the two that, in the working-out that ensues, one is often in doubt whether the composer is playing with the first or the second. After a while the pianoforte brings in a positively delicious third theme in A-flat major, which begins with the closing figure of the first phrase of the second theme, with a little modification that recalls the chromatic ending of the first theme. Indeed, this third theme may be said to have sprung directly from a union of the first and second: its introduc-

tion forms a delightful episode in the movement, after which the working-out goes on with redoubled vigor until a sudden *pianissimo* transition-passage leads us to the distant key of C-sharp minor, and the second movement begins.

This wonderful *Adagio* is a set of free variations on a theme taken from Schubert's song, *Der Wanderer*, which fact has given the name of *Wanderer*-fantasia to the whole composition. The theme is first played through by the pianoforte alone, which then proceeds to play the first variation also: then the orchestra steps in, and it and the pianoforte carry on the movement together, the orchestra generally having the melody, while the pianoforte embroiders it with more and more elaborate accompanying figures, save at one point where it comes in with an absolutely delicious version of the theme in E major, which it plays alone.

The principal theme of the third movement — one can hardly help calling it the Scherzo — is nothing more than a free rhythmical variation (call it a reminiscence) of the first theme of the first movement. It is worked up with great energy and humor by both pianoforte and orchestra until the latter suddenly comes in with the joyous, buoyant second theme in C-flat major, in which we again recognize a sort of rhythmical offshoot of the first. Soon the oboe appears with a figure plainly taken from the second theme of the first movement; and out of it the pianoforte proceeds to build up the most seductive third theme, which, after a while, passes into the orchestra, while the solo instrument plays glittering *arpeggi* against it. Soon the first theme comes back again, and with its further working-out the movement closes.

The fourth movement is begun by the pianoforte alone with a fugato on a subject taken, with very little change, from the principal theme of the first movement. After the exposition has been carried through the entrance of three voices (three entries of the subject and one of the response, the subject appearing first and last in the bass), the orchestra takes up the theme, and develops it further in no especially contrapuntal or fugal way,—

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the pianoforte playing brilliant arpeggio-passages the while,—although fugal elements do reappear from time to time in the working-out. The movement is carried through with great strength and brilliancy, and shows what mighty work Schubert might have done in fugal writing if he had only had enough practice in it to feel at home in the style. As it is, he does as little about his fugue as possible, although you feel that his inspiration was essentially of a fugal nature, and that the fugue is, so to speak, always just round the corner.

## ENTR'ACTE.

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Ah, Music, wouldst thou help! Words struggle with the weight  
So feebly of the False, thick element between  
Our soul, the True, and Truth! which, but that intervene  
False shows of things, were reached as easily by thought  
Reducible to word, as now by yearnings wrought  
Up with thy fine, free force, O Music! that canst thrud,  
Electrically win, a passage through the lid  
Of earthly sepulchre, our words may push against,  
Hardly transpierce as thou! Not dissipate, thou deign'st,  
So much as tricksily elude what words attempt  
To heave away, i' the mass, and let the soul, exempt  
From all that vapory obstruction, view, instead  
Of glimmer underneath, a glory overhead.  
Not feebly, like our phrase, against the barrier go  
In suspirative swell the authentic notes I know;  
By help whereof, I would our souls were found without  
The pale, above the dense and dim which breeds the doubt!

ROBERT BROWNING, *Fine at the Fair*.

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Now that we have considered all the fine arts in their generality, as was fitting to our point of view;—beginning with beautiful Architecture, whose aim *per se* is to illustrate the objectivation of the Will on the lowest plane of its visibility, on which it shows itself as a dull, unconscious, law-abiding striving of the inert mass, yet already reveals an hostile division and conflict of its own forces with themselves, namely of rigidity with weight; and closing our consideration with the Tragedy, which, on the highest plane of the objectivation of the Will, brings before our eyes in terrible grandeur and clearness this very same conflict with itself;—we find that one fine art has been, and had to be, excluded from our consideration, since there was no fitting place for it in our systematically connected demonstration: this is Music. It stands wholly severed from all the others. We recognize in it, not the copying, not the reproduction, of any idea whatever of the essence of the World; yet it is so great and altogether splendid an art, it works so powerfully upon the innermost part of man, and is so entirely and profoundly understood by him, as if it were an universal language, the distinctness of which surpasses even that of the visible World itself, that we have to look for more in it than an *exercitium arithmeticae*

*occultum nescientis se numerare animi*,\* as Leibnitz called it, and quite rightly, too, in so far as he considered it merely its outward significance, its shell. But, were Music nothing more than this, the satisfaction it affords us would necessarily be like that we experience when a sum in arithmetic comes out right, and could not be that complete inward joy with which we find utterance given to the profoundest depths of our own being. From our point of view, therefore, the distinctive mark of which is æsthetic effect, we must attribute to Music a far deeper significance, of which the relations of numbers into which it may be resolved are not the real gist, but only the outward sign. That it must be in some sense related to the World, as the representation is to the thing represented, the copy to the original, may be concluded by analogy with the other arts, all of which have this character in common, and with whose effect upon us that of Music is, upon the whole, cognate, only stronger, swifter, more necessary and unfailing. Its imitative relation to the World must also be a very intimate one, infinitely true and accurate, because it is immediately understood by everybody, and shows that it possesses a certain infallibility, in that its form may be referred to quite definite rules that can be expressed in numbers, and from which it cannot deviate at all without wholly ceasing to be Music. Yet the point of comparison between Music and the World, the way in which the former is related to the latter in the matter of imitation or reproduction, lies very deeply hidden. People have made music in all ages, without being able to account for it to themselves: content to understand it immediately, they give up trying to form an abstract conception of this immediate understanding.—ARTHUR SCHOPENHAUER, *Die Welt als Wille und Vorstellung*.

A musical thought is one spoken by a mind that has penetrated into the inmost heart of the thing, detected the inmost mystery of it, the *melody* that lies hidden in it: the inward harmony of coherence which is in its soul, whereby it exists and has a right to be in this world. All inmost things, we may say, are melodious, naturally utter themselves in Song. The meaning of Song goes deep. Who is there that in logical words can express the effect Music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the Infinite, and lets us for moments gaze into that. THOMAS CARLYLE, *The Hero as Poet*.

\*The occult exercise in arithmetic of a mind that knows not that it is counting.

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CHARLES-CAMILLE SAINT-SAËNS was born in the house now numbered as No. 3 in the rue Jardinets, Paris, on October 9, 1835, and is still living in Paris. He lost his father early in life, and was brought up by his mother and a great-aunt, whom he always called *bonne maman*, the ordinary French term for "grandmamma." This old lady first taught him the elements of music. In 1842 he began to take pianoforte lessons of Camille-Marie Stamaty, and later studied harmony under Maleden. His progress was astonishingly rapid: he had a wonderful memory, great natural musical talent, and a rare devotion to study. In 1847 he entered the only class he ever attended at the Conservatoire, Benoist's organ-class, obtaining the second prize for organ in 1849, and the first in 1851. Although he never studied composition at the Conservatoire, his having been in at least one of the classes at that institution gave him the right to compete for the Prix de Rome, which he did in 1852; but he was unsuccessful, Léonce Cohen winning the prize instead. He tried again in 1864, but again failed, although he had already won public laurels in several fields of the art of composition. It is not unnoteworthy that the man who now stands, and has stood for some time, at the head of French composers,—certainly in the matter of musical erudition,—never succeeded in winning the Prix de Rome. It would have done Berlioz's heart good,—he always had a grudge against the Prix de Rome and the regulations which bound the winner to waste three years in Italy,—could he but have lived to see Saint-Saëns's high fame, and reflect upon his never having got the prize which had cost himself so much trouble and heart-burning to win in his own youth, and which he valued so little.

Saint-Saëns's first symphony was brought out with flattering success by the Société de Sainte-Cécile in 1851, when the composer was only sixteen. In 1853 he was appointed organist at the church of Saint-Merri, and soon after took the pianoforte professorship at Louis Niedermeyer's Ecole de Musique Religieuse. His work as organist and teacher was exceedingly onerous, but he nevertheless managed to find time to compose symphonies, vocal and instrumental pieces, and a good deal of chamber-music, beside playing the pianoforte at many concerts. His reputation as a classical

pianist soon grew very high, while, as an organist, he stood with the best. In 1858 he was appointed organist at the Madeleine, where his playing became very famous until, in 1877, he resigned the position in favor of Théodore Dubois.

Yet, in spite of his successes as pianist, organist, and composer of instrumental and vocal concert and chamber-music, Saint-Saëns, like all French musicians, cherished one fixed ambition,—to be accepted and shine as a composer of opera. His first venture in this field was *la Princesse jaune*, in one act, which was brought out at the Opéra-Comique in Paris on June 12, 1872: it was at best a *succès d'estime*, being a failure otherwise. His next was *le Timbre d'argent* (not to be confounded with Léon Vasseur's *Timbale d'argent*, an opéra-bouffe which had a considerable vogue five years earlier), a fantastic opera in four acts, which was first given at the Théâtre-Lyrique on February 23, 1877, but with no more success than his first one. These failures taught him what others have also found out to their cost,—namely, that the favor of the Paris opera-going public is exceedingly hard to win by a new aspirant for honors; but he did not abandon his project of making a name for himself on the lyric stage. His next work, *Samson et Dalila*, a sacred lyric drama, was given at Weimar in December, 1877, and his *Etienne Marcel*, a grand opera in four acts, in Lyons on February 8, 1879. At last he made his way to the stage of the Académie du Musique in Paris with *Henry VIII*, which was given on March 5, 1883, his *Proserpine* following at the Opéra-Comique on March 16, 1887. Still, neither of these works held the stage long. His *Ascanio* (based on an episode in the life of Benvenuto Cellini) met with far better success at the Opéra, where it was brought out on March 21, 1890.

But Saint-Saëns has had, upon the whole, decidedly better success with his concert-works for voices and orchestra than with his operas. His *Noces de Prométhée*, a cantata for soli, chorus, and orchestra, was received with enthusiasm when brought out at the Cirque des Champs-Élysées on Septem-

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ber 1, 1867 : his short *Oratorio de Noël* and his longer oratorio, *le Déluge*, were both successes, and have made their way outside of France. Somewhat less enthusiasm was felt for his *la Lyre et la harpe*, written for and brought out at the Birmingham (England) Festival of 1879. As a composer of orchestral and chamber-music, he easily holds the highest place in France at the present day.

SYMPHONIC POEM : "OMPHALE'S SPINNING-WHEEL," OP. 31.

CAMILLE SAINT-SAËNS.

The following "Notice" is printed on a fly-leaf of the full score of this symphonic poem : —

"The subject of this orchestral poem is feminine seductiveness, the triumphant struggle of weakness with strength. The *spinning-wheel* is but a pretext, chosen merely from the point of view of rhythm and of the general aspect of the composition.

"Persons whom looking for details might interest will see on page 19 (letter J) Hercules groaning in the bonds he can not break, and on page 32 (letter L) Omphale laughing at the hero's futile efforts."

The whole work is a bit of tone-painting, in no regular traditional musical form, although its structure bears some resemblance to that of the "Scherzo and Trio." It is scored for full modern orchestra.



OVERTURE TO "BENVENUTO CELLINI," OP. 23 . . . HECTOR BERLIOZ.

Berlioz wrote two overtures to his first opera, *Benvenuto Cellini*. The first of these, the regular overture to the opera, is the one given at this concert, and is generally known by the name given above. The second was written later (although marked as Opus 9 in Berlioz's catalogue), and was intended to be played before the second act of the opera: it is commonly known as the overture to *le Carnaval Romain*. The overture to *Benvenuto Cellini* begins with a brilliant *allegro* movement in G major, in which the principal theme of the body of the work is immediately announced. This *Allegro*, which is only 22 measures long, is followed by a *Larghetto*, which is properly the introduction of the work. A *cantabile* melody is given out by the flute, oboe, and clarinet in octaves to an accompaniment of pizzicato chords on the strings alternating with short chords on the

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four horns: this melody is then taken up by the violins, violas, and 'celli in octaves against a flowing arpeggio accompaniment on the wooden wind instruments. Next a more sombre theme is announced on the trombones, and carried out by the clarinet and bass-clarinet in octaves, to an accompaniment of arpeggio and scale passages alternating between the first violins and the flute and oboe. We shall meet with this theme again in the course of the work. A return to the first cantilena on the strings brings this *Larghetto* to a close. The body of the work is an *Allegro deciso con impeto* in 2-2 (*alla breve*) time: it begins *piano* with the theme announced by the full orchestra at the beginning of the overture, then gradually gathers strength and vigor until a *fortissimo* is reached with the entrance of the second theme, which also is of a rushing, impetuous character, and also in the key of G major. Berlioz calls the second of these two themes the "second theme." According to our analysis of the sonata-form, however, it should more properly be called the "first subsidiary": the real "second theme" comes in later in D major, and has the traditional *cantabile* character. It begins on the clarinet, horns, and bassoons, and is continued by the wooden wind, and then by the strings in a livelier and livelier rhythm, until it merges into the first theme in the working-out. When the third part begins with the first theme in the original key, we soon find a new element introduced: the progress of the music is again and again interrupted by loud exclamations on the trombones and tuba, on a figure borrowed from a passage in the first subsidiary. The battle grows furious, when all at once the second theme in the *Larghetto* bursts forth *fortissimo* in 3-1 time on four trumpets, together with the cornets, trombones, and tuba, against the first subsidiary played by the violins, violas, and 'celli in octaves in 2-2 time. In this manner the first subsidiary of the *Allegro* becomes a running counterpoint against the second theme of the *Larghetto* as its *cantus firmus*,—a favorite device with Berlioz. A brilliant coda brings the overture to a close. The work is heavily scored for the wind instruments and instruments of percussion. Berlioz has shown especial skill in the way he has treated the plain horns,—a skill that would have been needless with our modern chromatic instruments.

It may be well to say here that the published arrangement of this overture for pianoforte solo (by A. Fumagalli) is both incorrect and incomplete,

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the arranger evidently not noticing or not knowing what to make of the conjunction of the two themes mentioned above. On the other hand, the arrangement for pianoforte for four hands (by Hans von Bülow) is masterly in every respect.

The opera of *Benvenuto Cellini* (text by Auguste Barbier and Léon de Wailly) was brought out at the Académie de Musique in Paris on September 3, 1836. Duprez sang the part of Benvenuto, Mme Dorus-Gras that of Térésa, and Mme Stoltz that of Ascanio. Habeneck conducted. Excepting the overture, which was loudly applauded, the work was a failure with the public. It will not be uninteresting, historically, to cast a glance at the great operas by other composers that were brought out in Paris in the course of the same decade: Auber's *Muette de Portici* (*Masaniello*) was brought out in 1828; Rossini's *Guillaume Tell* in 1829; Meyerbeer's *Robert le Diable* in 1831; Halévy's *la Juive* in 1835; Meyerbeer's *les Huguenots* on February 29, 1836. Considering this list, and the style that was then popular with the habitués of the Académie de Musique in Paris, it does not seem surprising that a then so unaccustomed and novel style as Berlioz's should not have found favor with the public. The opera was, however, afterwards brought out in Weimar under Liszt's direction with fair success, and made a positive triumph several years later when it was revived by Hans von Bülow. After the first preformances in Paris the overture rather fell into oblivion for some time; and until not long ago its companion, the overture to *le Carnaval Romain*, continued to throw it into the shade. But of late years the *Cellini* overture — really the more solid piece of work of the two — has more and more made good its claim to a regular place in the concert repertory of symphony orchestras all over the musical world, and is now looked upon as one of Berlioz's finest works in this form.

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### PROGRAMME.

|                 |  |   |   |                                    |   |
|-----------------|--|---|---|------------------------------------|---|
| Johannes Brahms | -  | - | - | Symphony No. 1, in C minor, Op. 68 |   |
| I.              | Un poco sostenuto (C minor)                  | - | - | -                                  | 6-8   |
|                 | Allegro (C minor)                            | - | - | -                                  | 6-8   |
| II.             | Andante sostenuto (E major)                  | - | - | -                                  | 3-4   |
| III.            | Un poco allegretto e grazioso (A-flat major) | - | - | -                                  | 2-4   |
|                 | L' Istesso tempo (B major)                   | - | - | -                                  | 6-8   |
| IV.             | Adagio (C minor)                             | - | - | -                                  | 4-4   |
|                 | Allegro non troppo, ma con brio (C major)    | - | - | -                                  | 4-4   |
| Gluck           | -  | - | - | -                                  | Aria from "Alceste"                               |
| Weber           | -  | - | - | -                                  | Overture, "Euryanthe"                             |
| Weber           | -  | - | - | -                                  | Aria, "Ocean, thou mighty monster," from "Oberon" |
| Liszt           | -  | - | - | -                                  | Hungarian Rhapsody, No. 2                         |

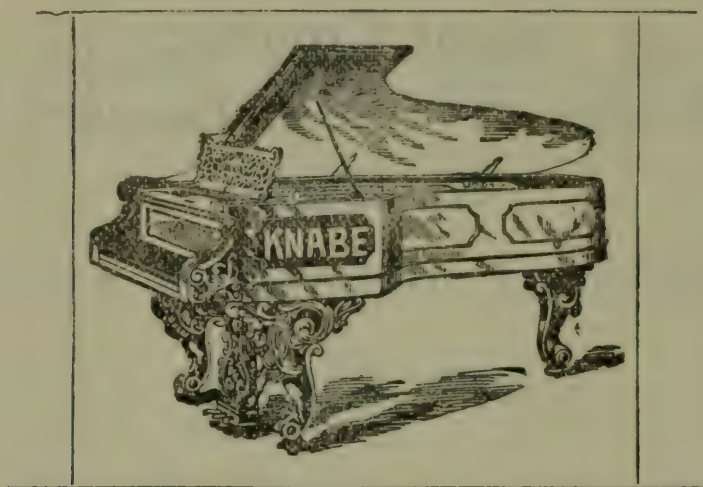
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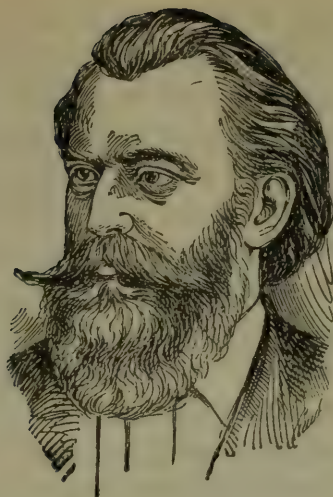
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orchestral scoring, as contrasted with the classical. The first eight measures are in pure four-part writing, scored for full orchestra (without trombones). For the sake of clearness, let us call the four parts in the harmony by their generally accepted names respectively,—soprano, alto, tenor, and bass. According to the classical system of scoring, as commonly adopted by Haydn, Mozart, or Beethoven, the first violins would have played the soprano, the second violins the alto, the violas the tenor, and the 'celli and double-basses the bass; the wind instruments would either have doubled some of these parts (in the unison or octave) or else have sustained plain chords, merely adding their color to the general ensemble. But Brahms here disposes his orchestra quite differently: he gives the soprano to the first and second violins and the 'celli, letting this large mass of stringed instruments play the part doubled in two octaves; he divides his violas and the several pairs of flutes, oboes, clarinets, and bassoons between the alto and tenor parts, the first three pairs of wind instruments doubling them an octave higher than the violas and bassoons; the bass (which is here a long-sustained pedal-C) he gives to the double-basses, double-bassoon, and horns. This massing together of a large body of instruments of one character upon one part, and of correspondingly large masses of instruments of another character upon other parts, gives the orchestra an enormous power, no such volume of tone could have been got from the same orchestra by the older methods of scoring.

The exceedingly chromatic character of the harmony in this passage, bristling as it does with dissonances, makes a very perfect performance necessary, if it is to sound clear. The theme it is based on is immediately followed by a figure (running on the component notes of the diminished 7th chord, A-flat, B-natural, F, A-flat—omitting the D) of which we shall hear more anon. Indeed, the next several measures of the introduction contain much that reappears in the body of the movement. After some subtle enharmonic transitions, the violins, violas, and 'celli outline a

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figure which will soon be recognized as characteristic in the principal theme of the ensuing *Allegro*; this figure, a rising and falling arpeggio on the notes G and E-flat, has the peculiarity that, of itself, it indicates no determinate tonality; its two notes may stand either as the fundamental and 3rd of the chord of E-flat major or as the 3rd and 5th of the chord of C minor. It depends upon whether there is an accompanying C or B-flat in the other parts to determine to which key it belongs. Here it is distinctly in C minor. The four-part chromatic wail of the opening measures returns; and an idyllic phrase in the oboe, answered by the 'celli, leads immediately to the *Allegro*.

The *Allegro* begins with four introductory measures in which we recognize the first part of the chromatic wail of the slow introduction, now changed to a strident shriek, almost a snarl; then comes the first theme, the rising arpeggio figure on the tonic harmony followed by a descending arpeggio on the dominant harmony, over what we will henceforth call the "shriek-motive" in the bass. The second phrase of the theme is made up of the threatening A-flat, B-natural, F, A-flat, we have already heard in the introduction, followed by the same enharmonic transitions as there. The development which ensues consists of what is essentially a working-out of these four figures in free double-counterpoint, further variety being gained by the figures themselves being taken, now *motu recto*, now *motu contrario*. A modulation to the relative E-flat major ushers in the second theme in the oboe, a pathetic, wailing melody, the plastic form of which is, it must be admitted, rather vague; it soon takes the shape of short calls from the wood-wind, answered by the horns. The sudden entrance of the conclusion-theme is a stroke of genius: just as the second theme is dying away into nothing, the violas enter with a sudden descending triplet beginning on G-flat, against a chord of F, A-natural, C, E-flat, in the other strings *pizzicati*. This utterly unexpected minor 9th in the middle of the harmony is absolutely blood-curdling. Double-counterpoint once more! the new

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figure is worked up now in the upper voice, now in the bass, against an inversion of the initial one of the first theme, finally against itself in imitation; a short climax leads to the double-bar and repeat, and with these to the end of the first part of the movement.

The free fantasia is long and exceedingly elaborate; it runs wholly on figures taken from the themes announced in the first part, treated in all the forms and with all the devices of single and double-counterpoint, without an irrelevant episode. The third part of the movement is led up to by a long, strenuous climax, and differs little from the first part, save in the traditional changes of key and more extended development of some portions. A short Coda, *Poco sostenuto*, closes the movement, the whole of which is one of the most stoutly-knit, impassioned, one might almost say inexorable, pieces of writing Brahms—or any one else, for that matter—ever put upon paper.

The second movement (*Andante sostenuto*, in E major, 3-4 time) contains the development of a serious, profoundly expressive theme in a rather free form, interspersed with other cognate motives and episodes of passage-work. The principal theme is the backbone of the movement, and is treated with great elaboration.

The third movement (*Un poco allegretto e grazioso*, in A-flat major, 2-4 time) takes the place of the traditional Scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working-out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a *pizzicato* bass in the 'celli, has been compared by mare's-nest hunters to the Prayer in Hérold's *Zampa*. The second part brings in a new theme in 6-8 time, the rhythm and even some figures of which reappear in the third part in conjunction with the first three themes. The character of the movement is generally cheerful and pastoral.

The Finale opens with an introductory *Adagio* which has this in common

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with the slow introduction to the first movement,—that in it we find premonitory suggestions of the themes of the main body of the movement. It forms a free dramatic prelude. With the thirtieth measure the tempo changes to *Più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it; the coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower,—like mist veiling the landscape,—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time).

The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkshied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same thing. This melody is repeated in the wood-wind and horns over a *pizzicato* accompaniment in the strings; and, just as the climax is reached and you expect it to be repeated once more by the full orchestra in resounding

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*fortissimo*, its first section is taken as the starting-point of a new theme, and the regular Rondo-finale begins, and is carried out in a form for which Brahms has shown a peculiar predilection. In this rondo all the themes hinted at in the introduction are introduced and developed, together with some new ones. In stoutness of structure it vies with the first movement, while in brilliancy it far surpasses it. It is a fitting crown to a symphony which, as a whole, represents more thought and work than would go to make a dozen ordinary symphonies. The work is scored for the ordinary modern orchestra, with the addition of a double-bassoon in the first movement and Finale, and of three trombones in the Finale.

### ENTR'ACTE.

---

Ah, Music, wouldst thou help! Words struggle with the weight  
So feebly of the False, thick element between  
Our soul, the True, and Truth! which, but that intervene  
False shows of things, were reached as easily by thought  
Reducible to word, as now by yearnings wrought  
Up with thy fine, free force, O Music! that canst thrid,  
Electrically win, a passage through the lid  
Of earthly sepulchre, our words may push against,  
Hardly transpierce as thou! Not dissipate, thou deign'st,  
So much as tricksily elude what words attempt  
To heave away, i' the mass, and let the soul, exempt  
From all that vapory obstruction, view, instead  
Of glimmer underneath, a glory overhead.  
Not feebly, like our phrase, against the barrier go  
In suspirative swell the authentic notes I know;  
By help whereof, I would our souls were found without  
The pale, above the dense and dim which breeds the doubt!

ROBERT BROWNING, *Fifine at the Fair*.

---

Now that we have considered all the fine arts in their generality, as was fitting to our point of view;—beginning with beautiful Architecture, whose aim *per se* is to illustrate the objectivation of the Will on the lowest plane of its visibility, on which it shows itself as a dull, unconscious, law-abiding striving of the inert mass, yet already reveals an hostile division and conflict of its own forces with themselves, namely of rigidity with weight; and closing our consideration with the Tragedy, which, on the highest plane of the objectivation of the Will, brings before our eyes in terrible grandeur and clearness this very same conflict with itself;—we find that one fine art has been, and had to be, excluded from our consideration, since there was no fitting place for it in our systematically connected demonstration: this is MUSIC. It stands wholly severed from all the others.

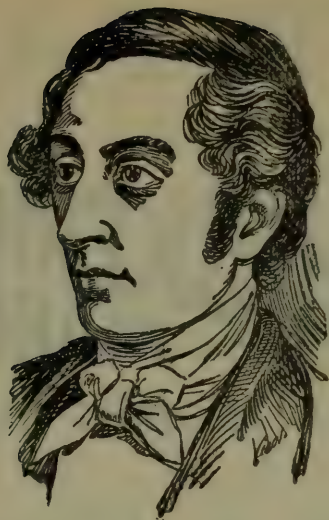
We recognize in it, not the copying, not the reproduction, of any idea whatever of the essence of the World; yet it is so great and altogether splendid an art, it works so powerfully upon the innermost part of man, and is so entirely and profoundly understood by him, as if it were an universal language, the distinctness of which surpasses even that of the visible World itself, that we have to look for more in it than an *exercitium arithmeticae occultum nescientis se numerare animi*,\* as Leibnitz called it, and quite rightly, too, in so far as he considered it merely its outward significance, its shell. But, were Music nothing more than this, the satisfaction it affords us would necessarily be like that we experience when a sum in arithmetic comes out right, and could not be that complete inward joy with which we find utterance given to the profoundest depths of our own being. From our point of view, therefore, the distinctive mark of which is æsthetic effect we must attribute to Music a far deeper significance, of which the relations of numbers into which it may be resolved are not the real gist, but only the outward sign. That it must be in some sense related to the World, as the representation is to the thing represented, the copy to the original, may be concluded by analogy with the other arts, all of which have this character in common, and with whose effect upon us that of Music is, upon the whole, cognate, only stronger, swifter, more necessary and unfailing. Its imitative relation to the World must also be a very intimate one, infinitely true and accurate, because it is immediately understood by everybody, and shows that it possesses a certain infallibility, in that its form may be referred to quite definite rules that can be expressed in numbers, and from which it cannot deviate at all without wholly ceasing to be Music. Yet the point of comparison between Music and the World, the way in which the former is related to the latter in the matter of imitation or reproduction, lies very deeply hidden. People have made music in all ages, without being able to account for it to themselves: content to understand it immediately, they give up trying to form an abstract conception of this immediate understanding.—ARTHUR SCHOPENHAUER, *Die Welt als Wille und Vorstellung*.

---

A musical thought is one spoken by a mind that has penetrated into the inmost heart of the thing, detected the inmost mystery of it, the *melody* that lies hidden in it: the inward harmony of coherence which is in its soul, whereby it exists and has a right to be in this world. All inmost things, we may say, are melodious, naturally utter themselves in Song. The meaning of Song goes deep. Who is there that in logical words can express the effect Music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the Infinite, and lets us for moments gaze into that. THOMAS CARLYLE, *The Hero as Poet*.

\* The occult exercise in arithmetic of a mind that knows not that it is counting.





OVERTURE TO "EURYANTHE," IN E-FLAT MAJOR.

KARL MARIA VON WEBER, 1786-1826.

Weber's opera of "Euryanthe" (text by Helmina von Chezy) was first given at the Hof-Oper in Vienna, on Oct. 25, 1823. The story is taken from an old French romance entitled "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie," a tale of which Shakspeare made use in his "Cymbeline," and which was also borrowed from by Boccaccio. Weber spent more labor upon "Euryanthe" than upon any of his other operas, and intended it to be his masterpiece. It embodied some reforms in the style of German opera which Weber valued particularly: in it the spoken dialogue was wholly abandoned, and its place taken by accompanied recitative. But the work never met with decided success. The libretto was too poor for even Weber's music to float; and, although the opera has been revived from time to time in some of the larger musical

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centres of Germany, and also in New York, it has never been able to maintain a prominent place in the repertory.

An anecdote is told of the first production in Berlin of the opera of "Euryanthe," that its failure with the public was largely due to a pun made by some of Weber's opponents in that city, who said that the true title was not "Euryanthe," but "*Ennuyante*,"—a pun which, as Berlioz rightly observed, had not even the merit of being good French; "for," said he, "we do not say that a work is *ennuyante*, but that it is *ennuyeuse*."

The overture, however, has long been a regular item in the repertory of all fine orchestras. If not Weber's most brilliant, it is certainly his most carefully written overture, the one which his imitators have oftenest taken for a model. It has no slow introduction, but begins immediately with the characteristically Weberian *allegro* rush for the full orchestra. After two phrases of this furious first theme comes its subsidiary, a vigorous melody taken from Adolar's great air in the first act of the opera, given out by all the wind instruments. These two themes are worked up together with great vigor until, after a pause, a phrase on the 'celli leads to the second theme, a graceful *cantilena* sung by the first violins. There is no conclusion-theme, but the first part of the overture ends with some brilliant imitative writing on the first theme and its subsidiary. Just as one expects the working-out to begin comes one of the most beautiful and romantic episodes in all Weber,—a slow passage, in which eight muted violins play long-drawn, mysterious, almost unearthly harmonies over a hushed *tremolo* of the violas. Nothing Weber ever wrote is more poetic, nor, for matter of that, more famous. Then the working-out begins with some rather labored fugal writing: in this style Weber was less at home; but he brings himself brilliantly out of the wood, and the third part of the overture is as glorious as the first.

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(Arranged for Orchestra by Karl Müller-Berghaus.)

Liszt wrote fifteen compositions for pianoforte, fantasias on national Hungarian melodies, which he called *Rhapsodies hongroises*. Of these he had six arranged for full orchestra by Franz Doppler, under his own supervision. The Rhapsodies thus orchestrated were Nos. 2, 5, 6, 9, 12, and 14. Unfortunately for clearness, these orchestral versions were renumbered as Nos. 1, 2, 3, 4, 5, and 6, respectively, which renumbering has been the source of no little confusion. The arrangement of No. 2 in the original pianoforte series played at this concert does not belong to the above-mentioned (so to speak, "official") orchestral series, but was made separately by Karl Müller-Berghaus, a man especially noted for his skill in adapting brilliant modern pianoforte works to the orchestra. His orchestral arrangements of such seemingly impracticable things as Liszt's E

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major polonaise and some other equally difficult works have been pronounced "all but miraculous" by some of the highest critical authorities in Germany.

This Rhapsody No. 2 is the best known of all the fifteen, and used once to be the most frequently played by pianists. From the popularity it acquired, in a four-hand arrangement, as an exhibition piece at class-days, exhibitions, and other similar solemnities at girls' schools, it was at one time popularly known among musicians by the nickname of "Young-ladies'-seminary Rhapsody."

In form it recalls the Hungarian Czardas. It begins with the true Magyar *Lassan*, or slow movement, in which two contrasted themes, the first of which is of unmistakably Hungarian character, are developed at some length. Next comes a *vivace* movement, which, after a long and gradual *crescendo*, bursts forth into a furious *Friska*, the traditional rapid (and well-nigh rabid) quick movement of the Czardasch. In the original pianoforte version the *Lassan* is in C-sharp minor, and the *Friska* in F-sharp major. Müller-Berghaus has transposed the whole work a semi-tone down, placing the movements in C minor and F major respectively. Liszt himself often took to this device in making transcriptions. The prelude to his "Bells of Strassburg Cathedral" stands in E-flat major in the orchestral score and in E major in the pianoforte score; and many of his and Doppler's orchestral arrangements of the rhapsodies are in different keys from the original pianoforte versions.

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### PROGRAMME.

Johannes Brahms - - - Symphony No. 1, in C minor, Op. 68

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Un poco sostenuto (C minor)                    | - | - | - | - | 6-8 |
| Allegro (C minor)                                 | - | - | - | - | 6-8 |
| II. Andante sostenuto (E major)                   | - | - | - | - | 3-4 |
| III. Un poco allegretto e grazioso (A-flat major) | - | - | - | - | 2-4 |
| L' Istesso tempo (B major)                        | - | - | - | - | 6-8 |
| IV. Adagio (C minor)                              | - | - | - | - | 4-4 |
| Allegro non troppo, ma con brio (C major)         | - | - | - | - | 4-4 |

Gluck - - - - - Aria from "Alceste"

Volkmann - - - Serenade for Strings, No. 3, in D minor, Op. 69

Larghetto non troppo.

Violoncello Solo, Mr. ALWIN SCHROEDER.

Weber - - - Aria, "Ocean, thou mighty monster," from "Oberon"

Weber - - - Overture, "Euryanthe"

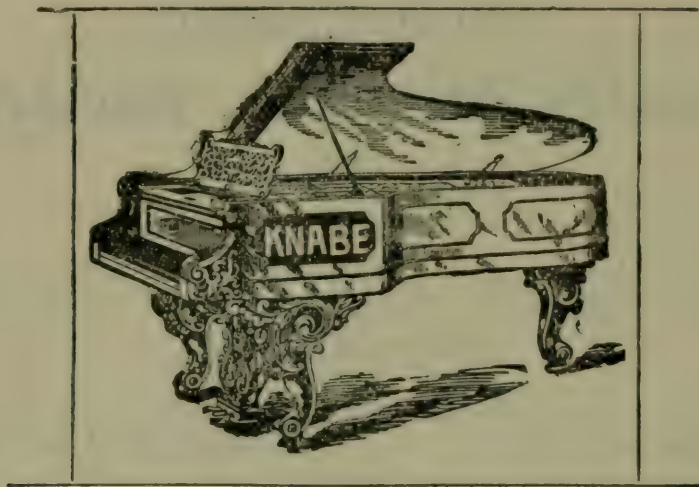
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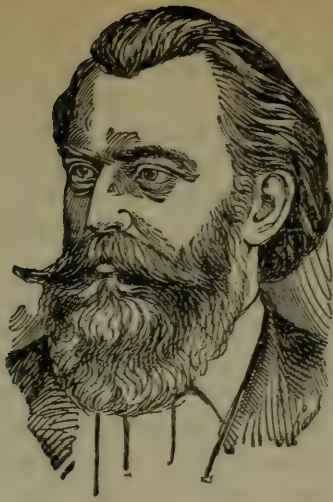
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SYMPHONY NO. I, IN C MINOR, OP. 68 . . . . . JOHANNES BRAHMS.

This symphony, on which the composer had been at work for ten years, off and on, was first played at Carlsruhe on November 4, 1876. Its production marked the turning-point in Brahms's reputation; it placed him at once on the pinnacle of fame; it was even dubbed "the tenth symphony,"—in allusion to Beethoven's nine. This seems somewhat curious now, when we reflect upon the character of the work; for it is the profoundest of all Brahms's orchestral compositions, and the one which—one theme in the last movement excepted—has in it the fewest elements of popularity. But his other symphonies were not written then; and, in spite of the profundity and what must then have seemed the obscurity of some portions of it, the true greatness of this one could not escape recognition from the musical élite of the world. In it the great composer shows himself at his greatest, as also in his most characteristic vein.

The first movement begins with a slow introduction (*Un poco sostenuto*, in C minor, 6-8 time), which is a striking example of the modern system of orchestral scoring, as contrasted with the classical. The first eight measures are in pure four-part writing, scored for full orchestra (without trombones). For the sake of clearness, let us call the four parts in the harmony by their generally accepted names respectively,—soprano, alto, tenor, and bass. According to the classical system of scoring, as commonly adopted

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by Haydn, Mozart, or Beethoven, the first violins would have played the soprano, the second violins the alto, the violas the tenor, and the 'celli and double-basses the bass; the wind instruments would either have doubled some of these parts (in the unison or octave) or else have sustained plain chords, merely adding their color to the general ensemble. But Brahms here disposes his orchestra quite differently: he gives the soprano to the first and second violins and the 'celli, letting this large mass of stringed instruments play the part doubled in two octaves; he divides his violas and the several pairs of flutes, oboes, clarinets, and bassoons between the alto and tenor parts, the first three pairs of wind instruments doubling them an octave higher than the violas and bassoons; the bass (which is here a long-sustained pedal-C) he gives to the double-basses, double-bassoon, and horns. This massing together of a large body of instruments of one character upon one part, and of correspondingly large masses of instruments of another character upon other parts, gives the orchestra an enormous power, no such volume of tone could have been got from the same orchestra by the older methods of scoring.

The exceedingly chromatic character of the harmony in this passage, bristling as it does with dissonances, makes a very perfect performance necessary, if it is to sound clear. The theme it is based on is immediately followed by a figure (running on the component notes of the diminished 7th chord, A-flat, B-natural, F, A-flat—omitting the D) of which we shall hear more anon. Indeed, the next several measures of the introduction contain much that reappears in the body of the movement. After some subtle enharmonic transitions, the violins, violas, and 'celli outline a figure which will soon be recognized as characteristic in the principal theme of the ensuing *Allegro*; this figure, a rising and falling arpeggio on the notes G and E-flat, has the peculiarity that, of itself, it indicates no determinate tonality; its two notes may stand either as the fundamental and 3rd of the chord of E-flat major or as the 3rd and 5th of the chord of C minor. It depends upon whether there is an accompanying C or B-flat in the other parts to determine to which key it belongs. Here it is distinctly in C minor. The four-part chromatic wail of the opening measures returns; and an idyllic phrase in the oboe, answered by the 'celli, leads immediately to the *Allegro*.

The *Allegro* begins with four introductory measures in which we recog-

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nize the first part of the chromatic wail of the slow introduction, now changed to a strident shriek, almost a snarl; then comes the first theme, the rising arpeggio figure on the tonic harmony followed by a descending arpeggio on the dominant harmony, over what we will henceforth call the "shriek-motive" in the bass. The second phrase of the theme is made up of the threatening A-flat, B-natural, F, A-flat, we have already heard in the introduction, followed by the same enharmonic transitions as there. The development which ensues consists of what is essentially a working-out of these four figures in free double-counterpoint, further variety being gained by the figures themselves being taken, now *motu recto*, now *motu contrario*. A modulation to the relative E-flat major ushers in the second theme in the oboe, a pathetic, wailing melody, the plastic form of which is, it must be admitted, rather vague; it soon takes the shape of short calls from the wood-wind, answered by the horns. The sudden entrance of the conclusion-theme is a stroke of genius: just as the second theme is dying away into nothing, the violas enter with a sudden descending triplet beginning on G-flat, against a chord of F, A-natural, C, E-flat, in the other strings *pizzicati*. This utterly unexpected minor 9th in the middle of the harmony is absolutely blood-curdling. Double-counterpoint once more! the new figure is worked up now in the upper voice, now in the bass, against an inversion of the initial one of the first theme, finally against itself in imitation; a short climax leads to the double-bar and repeat, and with these to the end of the first part of the movement.

The free fantasia is long and exceedingly elaborate; it runs wholly on figures taken from the themes announced in the first part, treated in all the forms and with all the devices of single and double-counterpoint, without an irrelevant episode. The third part of the movement is led up to by a long, strenuous climax, and differs little from the first part, save in the traditional changes of key and more extended development of some portions. A short Coda, *Poco sostenuto*, closes the movement, the whole of which is one of the most stoutly-knit, impassioned, one might almost say inexorable, pieces of writing Brahms—or any one else, for that matter—ever put upon paper.

The second movement (*Andante sostenuto*, in E major, 3-4 time) contains the development of a serious, profoundly expressive theme in a rather free form, interspersed with other cognate motives and episodes of passage-work. The principal theme is the backbone of the movement, and is treated with great elaboration.

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The third movement (*Un poco allegretto e grazioso*, in A-flat major, 2-4 time) takes the place of the traditional Scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working-out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a *pizzicato* bass in the 'celli, has been compared by mare's-nest hunters to the Prayer in Hérold's *Zampa*. The second part brings in a new theme in 6-8 time, the rhythm and even some figures of which reappear in the third part in conjunction with the first three themes. The character of the movement is generally cheerful and pastoral.

The Finale opens with an introductory *Adagio* which has this in common with the slow introduction to the first movement,—that in it we find premonitory suggestions of the themes of the main body of the movement. It forms a free dramatic prelude. With the thirtieth measure the tempo changes to *Più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it; the coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower,—like mist veiling the landscape,—an impressive pause ushers in the *Allegro non troppo, ma con-brio* (in C major, 4-4 time).

The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same

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thing. This melody is repeated in the wood-wind and horns over a *pizzicato* accompaniment in the strings; and, just as the climax is reached and you expect it to be repeated once more by the full orchestra in resounding *fortissimo*, its first section is taken as the starting-point of a new theme, and the regular Rondo-finale begins, and is carried out in a form for which Brahms has shown a peculiar predilection. In this rondo all the themes hinted at in the introduction are introduced and developed, together with some new ones. In stoutness of structure it vies with the first movement, while in brilliancy it far surpasses it. It is a fitting crown to a symphony which, as a whole, represents more thought and work than would go to make a dozen ordinary symphonies. The work is scored for the ordinary modern orchestra, with the addition of a double-bassoon in the first movement and Finale, and of three trombones in the Finale.



OVERTURE TO "EURYANTHE," IN E-FLAT MAJOR.

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from an old French romance entitled "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie," a tale of which Shakspeare made use in his "Cymbeline," and which was also borrowed from by Boccaccio. Weber spent more labor upon "Euryanthe" than upon any of his other operas, and intended it to be his masterpiece. It embodied some reforms in the style of German opera which Weber valued particularly: in it the spoken dialogue was wholly abandoned, and its place taken by accompanied recitative. But the work never met with decided success. The libretto was too poor for even Weber's music to float; and, although the opera has been revived from time to time in some of the larger musical centres of Germany, and also in New York, it has never been able to maintain a prominent place in the repertory.

An anecdote is told of the first production in Berlin of the opera of "Euryanthe," that its failure with the public was largely due to a pun made by some of Weber's opponents in that city, who said that the true title was not "Euryanthe," but "*Ennuyante*,"—a pun which, as Berlioz rightly observed, had not even the merit of being good French; "for," said he, "we do not say that a work is *ennuyante*, but that it is *ennuyeuse*."

The overture, however, has long been a regular item in the repertory of all fine orchestras. If not Weber's most brilliant, it is certainly his most carefully written overture, the one which his imitators have oftenest taken for a model. It has no slow introduction, but begins immediately with the characteristically Weberian *allegro* rush for the full orchestra. After two phrases of this furious first theme comes its subsidiary, a vigorous melody taken from Adolar's great air in the first act of the opera, given out by all the wind instruments. These two themes are worked up together with great vigor until, after a pause, a phrase on the 'celli leads to the second theme, a graceful *cantilena* sung by the first violins. There is no conclusion-theme, but the first part of the overture ends with some brilliant imitative writing on the first theme and its subsidiary. Just as one expects

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the working-out to begin comes one of the most beautiful and romantic episodes in all Weber,— a slow passage, in which eight muted violins play long-drawn, mysterious, almost unearthly harmonies over a hushed *tremolo* of the violas. Nothing Weber ever wrote is more poetic, nor, for matter of that, more famous. Then the working-out begins with some rather labored fugal writing: in this style Weber was less at home; but he brings himself brilliantly out of the wood, and the third part of the overture is as glorious as the first.



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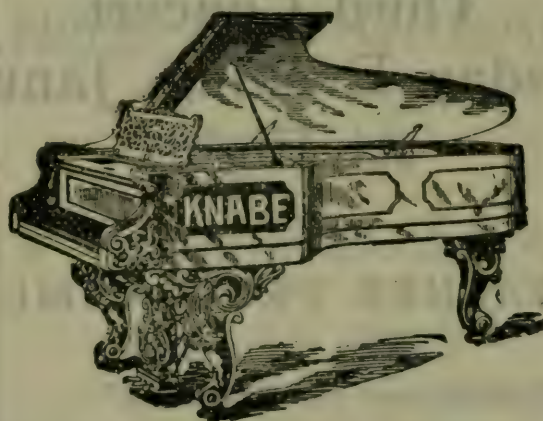
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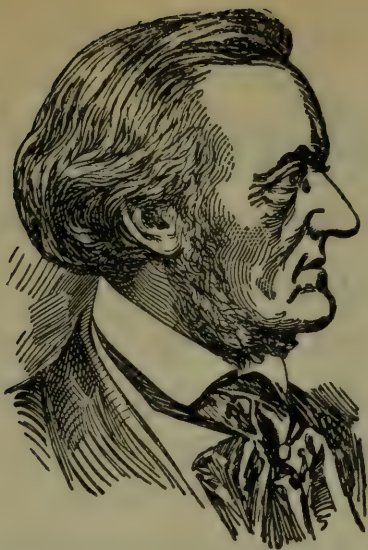
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very changeable mood, in which fragments of motives from Walther's "Spring Song," "Werblied," and "Preislied" are worked up together, comes next, leading through manifold modulations to the key of E-flat major (the principal key of the Prelude is C major), in which we come upon a burlesque parody of the Master-singers' march in the wooden wind: the theme is worked out contrapuntally, as before, but at twice as rapid a pace as it was at first, with the most grotesque instrumentation, and in conjunction with a queer, skipping little figure taken from the people's jeering at Beckmesser in the third act of the opera. The harmony grows more and more harsh and adventurous, the contrapuntal web of voices more and more intricately perplexed, the instrumentation still more grotesque, until the whole becomes a veritable piece of "cats' music": the climax is reached when the trumpets and trombones make a *fortissimo* proclamation of the first Master-singers' theme in the original stately *tempo*, amidst the most terrifically discordant din in the rest of the orchestra. This acts like oil on the troubled waters: the cacophonous *mêlée* of parts is succeeded by a most euphonious simultaneous presentation of three separate themes; the violins, 'celli, and some of the wind instruments unite in singing the melody of the third verse of Walther's "Preislied"; other wind instruments play the second Master-singers' theme, while the basses and tuba give out the first theme of the Master-singers' march. Around these three united themes the second violins weave a web of graceful embroidery. But the real complexity of this plan does not in the least mar the simplicity of the general effect, with such consummate art has Wagner managed it all. The working-out grows stronger and stronger, until all the wind instruments unite on the second march-theme against a surging contrapuntal figure in

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the strings; and the Prelude ends, as the third act of the opera does, with the joyous and majestic music in praise of Hans Sachs. Of all Wagner's purely orchestral works, this Prelude is the most elaborate in contrapuntal texture, and, with the possible exception of *Eine Faust-Ouvertüre*, the one that most closely approaches the traditional overture form. It is scored for full modern orchestra, but by no means for such exceptional masses of instruments as Wagner employs in the *Nibelungen* and in *Parsifal*.

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Wagner's *Tristan und Isolde* was the first work in his third manner ever performed. It was written at the time of his greatest power, when he was between forty and fifty. He was still in exile from Germany, and had been working for years on his mighty tetralogy, *Der Ring des Nibelungen*; but, as this work progressed, he began to feel more and more keenly his long separation from the public, which had had no new work from him since *Lohengrin*. He accordingly interrupted his work on the *Nibelungen* to write an opera, or lyric drama, of ordinary dimensions, that could be easily performed by a small troupe and on a small stage. That only Wagner could ever have imagined that *Tristan* would be an "easy" means of re-establishing his long severed connection with the opera-going public need not be said. The technical difficulty of the work was so unprecedented that it was long before it could be mounted at all; and, when it was given in Munich in 1865, its musical character was so utterly new and hard to grasp understandingly that it positively terrified and dumfounded the general public. The common verdict was that Wag-

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ner had out-Wagnered himself. But time works wonders, and this once obscure and unintelligible work is now regarded as the most perfect of all the composer's tragic creations.

The selections given this evening are the instrumental prelude and the Finale of the last act (Isolde's dying speech over Tristan's dead body). The prelude runs for the most part on two motives,—the magic love-potion and Tristan's look of begging for mercy as Isolde comes to tend him after he has killed her knight, Morold, in single combat, in which he himself has been wounded. The last scene is a reproduction, note for note, of the closing portion of the great love-scene in the second act, to which a broader and grander peroration is added.

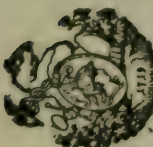
A SIEGFRIED IDYL.

RICHARD WAGNER.

*Moving quietly (E major) 4-4*

This little orchestral piece of Wagner's (scored for only 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and strings) was written at Tribschen, on the Lake of Lucerne, in 1871. The themes are all taken from *Der Ring des Nibelungen* especially from the third drama of the tetralogy, *Siegfried*; but it has otherwise little connection with that work. Its title refers to Wagner's son Siegfried, who was born while the composition of the drama was in progress, and was named after its hero. It was meant as a birthday gift to Wagner's wife, and was performed on her birthday morning, on the stairway of the villa at Tribschen, by a small orchestra, collected from Zürich and Lucerne, and drilled by Hans Richter, who played the trumpet part, while Wagner conducted in person. Richter

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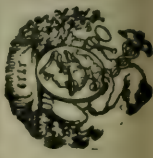
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was an inmate in Wagner's household at the time. The first public performance of the *Idyl* was at Mannheim, in the course of the same year.

It begins quietly in E major with the theme taken from the great love-scene in the third act of *Siegfried* at Brünnhilde's words: "*Ewig war ich, ewig bin ich, ewig in süß sehnender Wonne — doch ewig zu deinem Heil!*" (I have been forever, I am eternal, ever in sweet yearning ecstasy — but ever to thy salvation!) The strings take up this theme, and work it out wholly independent of its development in *Siegfried*. Soon the wooden wind instruments come in one after another, and weave around it a phrase from the slumber-motive in the last scene (Wotan's Farewell) in *Die Walküre*. After a short climax the basses and then the violins bring in a phrase of two descending notes — the interval is not always the same, but is generally a minor 7th or a major 6th — taken from Brünnhilde's "*O Siegfried! Siegfried! Sieh' meine Angst!*" (O Siegfried! Siegfried! See my terror!), from the love-scene above mentioned. This inconspicuous little phrase assumes a considerable thematic importance in the course of the *Idyl*. All these themes are worked up in very various shapes for some time,\* when a series of trills in the first violins leads to one of those episodes of pure, glowing tone-color for which Wagner is noted. More trills introduce the second motive (in 3-4 time) in Brünnhilde's speech to Siegfried first referred to, at her words: "*O Siegfried, Herrlicher! Hort der Welt!*" (O Siegfried, thou lordly one! Treasure of the world!) This is worked out, first by the wind instruments, then by the strings, and is at last interwoven with the themes previously introduced. A brilliant climax

\*There is one figure which comes in after a while in the wind instruments, and is a good deal insisted on, which the present writer is free to confess he cannot trace to any passage in the *Nibelungen*.



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is immediately followed by the sudden announcement on the horn of the theme of Siegfried's little song in the first act, where he threatens Mime with going out into the world, never to return to his native woods. This theme is, however, here given out in the shape in which it appears in the final climax of the love-scene in the third act, at Brünnhilde's words: "*Fahr' hin, Walkhall's leuchtende Welt!*" (Farewell, shining world of Valhalla!) Upon this motive as a background the flute and clarinet embroider bits of the bird-song from the "*Waldweben*" in the second act, until it is cut short by a measure of simultaneous trills that sounds, as a certain listener once said, "like the warbling of a thousand canaries," and the strings dash into the accompanying figure to Siegfried's "*Ein herrlich Gewässer wogt vor mir*" (A splendid sea billows before me) in the love-scene. All the thematic material in this poetic little composition has now been enumerated. The remainder of the piece is devoted to still further working-out, often of an elaborate description, of this material, three or even four themes often appearing simultaneously, but without producing the slightest sense of confusion. Modest as the array of instruments is in the score, Wagner has here given as convincing a proof of his wonderful mastery in the art of orchestration as in any of his larger works. The volume and power of tone he has drawn from this small orchestra are at times astounding.

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Gather thy greatness round, Arion! Stand in state,  
As when the banqueting thrilled conscious,—like a rose  
Throughout its hundred leaves at that approach it knows  
Of music in the bird,—while Corinth grew one breast  
A-throb for song and thee; nay, Periander pressed  
The Methymnean hand, and felt a king indeed, and guessed  
How Phoebus' self might give that great mouth of the gods  
Such a magnificence of song! The pillar nods,  
Rocks roof, and trembles door, gigantic, post and jamb,  
As harp and voice rend air,—the shattering dithyramb!  
So stand thou, and assume the robe that tingles yet  
With triumph; strike the harp, whose every golden fret  
Still smoulders with the flame was late at finger's end:  
So, standing on the bench o' the ship, let voice expend  
Thy soul; sing, unalloyed by meaner mode, thine own,  
The Orthian lay; then leap from Music's lofty throne  
Into the lowest surge, make fearlessly thy launch!  
Whatever storm may threat, some dolphin will be stanch!  
Whatever roughness rage, some exquisite sea-thing  
Will surely rise to save, will bear — palpitating —  
One proud humility of love beneath its load,  
Stem tide, part wave, till both roll on, thy jewelled road  
Of triumph, and the grim o' the gulf grow wonder-white  
I' the phosphorescent wake; and still the exquisite  
Sea-thing stems on, saves still, palpitatingly thus,  
Lands safe at length its load of love at Tænarus,  
True woman-creature!

ROBERT BROWNING, *Fifine at the Fair*.

The world is, thank heaven, not quite full of those "absolute" knaves,  
with whom we must "speak by the card, or equivocation will undo us;"  
but gentry of their sort are to be found in most highways and byways of

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life, and make it their business that every *i* shall have its dot and every *t* its cross. The little school-mistress who insisted that the girl was "called" Nancy, but "named" Ann, was a worthy soul; but her worth was not enhanced by rarity: she was no unique specimen. She was cousin-german to those uncomfortable people to whom accuracy is sweet and suggestiveness a siren of dubious respectability; the people who seem to have missed their vocation if they pass through life without being called to the witness-stand.

I have met people who took it in high dudgeon that musicians should dare to speak of "color" in reference to their art, and professed themselves quite unable to understand what was meant by "color" in Music. You might tell them that color in Music was, by analogy, just what it is in Painting. They scouted the idea! The analogy was purely imaginary, and, what was worse, inaccurate; it did not hold good! You might insist that the term had been in use musically for centuries, and that every musician understood its meaning; that "*Klangfarbe*" was excellent German, that the downright English had even taken the trouble to translate it by the rather Carlylesque "clang-tint," but that for ordinary mortals "color" was a sufficiently serviceable equivalent; in fine, that "color" meant "quality of sound."

"But, my very dear sir," they would answer, "you are all off! There is no analogy at all between the two things. Admitting the analogy between light — that is, color — being the result of undulations of the luminiferous

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ether, and sound of vibrations of the air, there is still no analogy between visual color and auditory sound-quality. Color depends on the *rapidity* of the luminous undulations ; but the rapidity of vibration in sound has to do with *pitch*, with high and low, not with the *quality* of the tone. Why, just read your Helmholtz, and see that quality of tone depends wholly on. . . .”

You cut this short by saying that you know all that perfectly well, that all the musical world knows it; and, having perhaps a private grudge against Helmholtz for reasons not necessary to mention here, you may be impudent enough to ask: “What of it!”

“What of it? Why, this of it! that your analogy between color and sound-quality is on beam ends!”

Then you take pity on the objectors, whose mental vision has been so bedazzled by the dry light of Science that they cannot see what is right before their noses. You explain that in the Art of Painting there are two elements, form and color; that in the Art of Music there are three,—pitch, rhythm, and sound-quality. . . .

“Stop a bit!” they interrupt you, “you’ve forgotten one: dynamic intensity of sound.”

“Well! admit that too,” you go on, “admit dynamic force as a fourth element, which might perhaps be compared to *vividness* of chiaro-scuro in Painting. And, while we are about it, we might as well admit also rate of speed as a fifth element in Music, which has probably no correlative in

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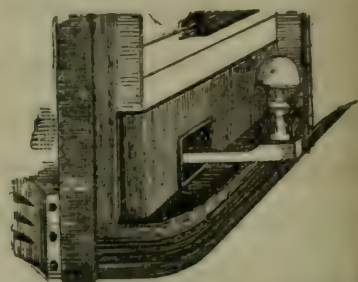
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Painting. But, for the sake of argument, let us leave dynamic intensity and chiaro-'scuro out of the discussion: let them pair off as correlatives, let us reduce our equation by letting them cancel each other as all equivalents can. Let us also leave aside the element of rate of speed in Music, for you will surely admit that it has no analogy with color in Painting. Then what have we left? Pitch, rhythm, and sound-quality in Music; form and color in Painting. Now, the whole world has agreed from time immemorial that the combined elements of pitch and rhythm constitute what is universally known as "form" in Music. Let them together cancel the element of form in Painting. You agree to that?"

"Yes, yes; we agree to that."

"Well then! We have reduced our equation to its lowest terms: we have eliminated form and chiaro-'scuro on one side, and pitch, rhythm, and dynamic force on the other. Rate of speed never came into the equation at all, as it has no correlative in Painting. What have we left? Simply this: color on the Painting side, and sound-quality on the Music side. The two correspond; *q. e. d.*!"

"Ah! yes, we see that. But the correspondence is purely fanciful; it isn't based on any scientific fact!"

"Just so! it *is* fanciful. It has nothing whatever to do with the similarity between etherial undulations and atmospheric vibrations; the analogy is, perhaps unconsciously, arrived at by pairing off other more patent analogies between the two arts, and by the artistic sense perceiving that the element of sound-quality bears exactly the same ideal relation to that of form in Music that the element of color does to form in Painting. The analogy has satisfied musicians completely, and not a painter I know of has



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ever kicked against it; so you and your undulations and vibrations may go to thunder!"

Another point to which accurate Philistines have taken exception is the use of the word "low" to denote musical tones of slow vibration, and "high" to denote those of rapid vibration. Philistines do I say? Some notable musicians, Berlioz among them, have expostulated with the rest of the world for using "high" and "low" in reference to musical pitch. It has been argued that there is no earthly reason for calling a tone produced by striking one of the keys at the left-hand end of the key-board "low," and speaking of the tone produced by striking at the right-hand end as "high." Ah! dear gentlemen; put your hand upon—not your heart, but—your throat; begin by singing what we in our perverseness call a "high" note; then sing step by step what we with equal waywardness persist in calling "down" the scale. Keep hold of your throat the while, and see if your Adam's-apple does not actually and sensibly *fall*. Now place your hand upon your heart—that you may not be foresworn,—sing "down" another scale from "top" to "bottom." Swear to me upon your sacred honor that you do not *seem to yourselves* to be singing farther and farther *down* into your thorax and abdominal cavity. Doesn't it feel so? Of course it does! Good heavens! men, you might just as well object to your own four-year-old's putting himself astride of your cane and calling it his horse. True, the youngster makes two palpable misstatements: in the first place it is not a horse, and in the next place it is not his. I advise you to go and spank him for it, just to give him a taste for scientific accuracy. You say our analogies limp? Well, what of that? What looks like limping to you may possibly strike us as "graceful sinuosity of motion!" Go to!—JOHN SQUEERS, *A Dissertation on the Imagination*.

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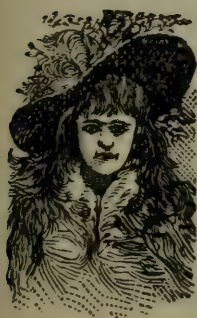
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Ah, Music, wouldst thou help! Words struggle with the weight  
 So feebly of the False, thick element between  
 Our soul, the True, and Truth! which, but that intervene  
 False shows of things, were reached as easily by thought  
 Reducible to word, as now by yearnings wrought  
 Up with thy fine, free force, O Music! that canst thrid,  
 Electrically win, a passage through the lid  
 Of earthly sepulchre, our words may push against,  
 Hardly transpierce as thou! Not dissipate, thou deign'st,  
 So much as tricksily elude what words attempt  
 To heave away, i' the mass, and let the soul, exempt  
 From all that vapory obstruction, view, instead  
 Of glimmer underneath, a glory overhead.  
 Not feebly, like our phrase, against the barrier go  
 In suspirative swell the authentic notes I know;  
 By help whereof, I would our souls were found without  
 The pale, above the dense and dim which breeds the doubt!

ROBERT BROWNING, *Fifine at the Fair.*

The editor of these programme-books has been asked to say something about the cadenzas introduced into many instrumental concertos. To begin with, let us do a little polyglot lexicography :

ITALIAN: *Cadenza.*  
 GERMAN: *Cadenz.*  
 FRENCH: *Point d'orgue.*  
 ENGLISH: *Cadenza.*

The term (from the Latin *cadere*, to fall, kindred with the Greek *katá*, down) was, like our English word *cadence*, originally applied to the closing passage of a melody or musical composition in general. This came no

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doubt from the fact that the ritual Gregorian tunes — on which the development of the Art of Music was founded from the XI. to the XVI. century, a period during which much of our now current musical terminology was formed — invariably ended with a *falling* cadence: with a passage from the second degree of the scale to the first degree, or tonic. So this falling of the voice at the end of a melody was called the cadence, which term soon grew to be synonymous with any closing formula in general. In French musical terminology the term *cadence* has not only retained this meaning, but has acquired no other. So thoroughly has the idea of *falling*, however, been lost, and the idea of close, or form of close, taken its place, that we now speak quite as freely of a rising, or ascending, cadence as of a falling, or descending, one. The term “rising cadence” is no bull nowadays.

With the growth of monodic vocal writing during the XVII century and the development of the aria-form by Carissimi, Alessandro Scarlatti, and others, the art of singing made rapid strides, and a generation of vocal virtuosi sprang up; vocal agility soon began to be prized for its own sake.

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**PRESS DESPATCH.**



It was not long before two distinct species of aria were recognized: the *aria cantabile*, or air of sentiment and emotional expressiveness, written in broad phrases and with but few vocal ornaments, and the *aria di bravura*, *aria di coloratura*, or *aria d' abilità*, which was full of brilliant florid passages, roulades, and trills, and in which the singer could display all his virtuosity. But the virtuoso is, and ever has been, a rather insatiable creature; not content with showing off his vocal pyrotechnics in the *aria di bravura*, he soon began to crave an opportunity for similar display in the *aria cantabile*,—in short, in anything and everything he had to sing. So, probably through a (wise or unwise?) concession by the composer, it became after a while the fixed fashion for the singer to show his mettle as a virtuoso by firing off any flourishes he pleased just before the closing cadence of an air,—no matter what the character of this air might be. No doubt it was in a measure a compromise between composer and singer; the former said to the latter, "If you will only have the grace to sing my air just as I have written it, without overloading it with ornaments of your own, I will let you do what and as much as you please just before the closing cadence."

This mass of, often improvised, flourishes introduced by the singer just before the final *cadence* of a song or air ended by taking its name therefrom, and being known as the "*cadenza*." Whether carefully prepared and practised beforehand, or really improvised on the spur of the moment, this *cadenza* was always *supposed* to be an improvisation of the singer's; the

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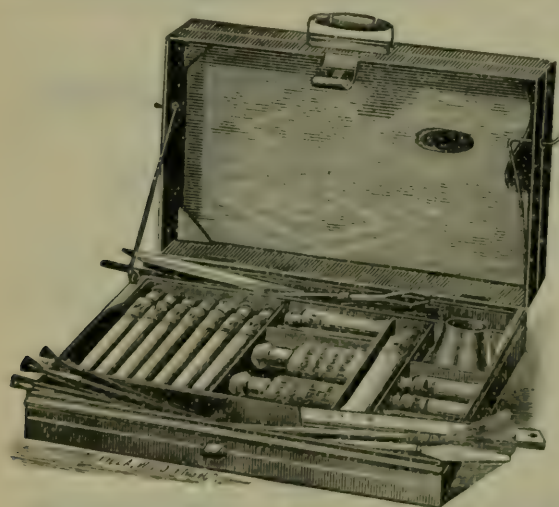
composer had officially nothing to do with it. Note, also, that during the cadenza the instrumental accompaniment was silent; it was unaccompanied. At best, the orchestra would sometimes hold its last chord before the entrance of the cadenza throughout the whole duration of the latter; in this case the cadenza itself had naturally to be so arranged that it should harmonize with this chord.\*

The fashion of introducing free cadenzas at the end of airs had a longer life than most musical fashions. In Handel's day it was universal; all the airs in his oratorios and operas were intended to receive this finishing touch at the singers' hands. The same was true of Mozart's time, and the fashion survived almost down to the present day in Italy and France. Composers marked the place where the singer was to be allowed to introduce his cadenza, with a hold, ♮. †

With the growth of instrumental music, and especially with the development of the concerto,—by which term is meant a composition (generally in the sonata-form) for a solo instrument with orchestral accompaniment,—instrumental virtuosi came in time to demand the same privilege as singers, an opportunity for displaying their virtuosity in their own way, without

\* This chord which was held by the accompaniment throughout the vocal cadenza was in almost every case that of the dominant or dominant 7th. Of course, the bass held the dominant (fifth degree of the scale) itself. This continued holding the dominant in the bass bore some, at least superficial, resemblance to what is called in harmony an "organ-point"; so called from the (real or supposed) fact that this sort of holding one note in the bass—generally the dominant—was first done by organists, the pedal-keyboard of the instrument affording them every facility and inducement thereto. It was no doubt this fashion of singing cadenzas over a long-held dominant, or pseudo-organ-point, in the bass that led the French to transfer the term *point d'orgue* from the stationary bass to the cadenza itself, applying the term *pédale* to what we still call an organ-point, and the Germans an *Orgel-Punkt*.

† Mozart was once trying over a new aria of his with a singer. When they reached the "hold," the singer asked what she was to do. Mozart answered, "*Wo ich das Ding hinkleze, da machen Sie was Sie wollen*!" (Wherever I splash that thing upon the paper, do what you please!)



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being hampered by the peculiar style of the composer. So it became the fashion for brilliant performers to introduce free cadenzas of their own into concertos, the regular place for such cadenzas being fixed by convention near the end of a movement. And so universal and taken for granted did this fashion become that composers generally made allowance for interpolated cadenzas in their concertos, marking the place where they were to be introduced with "holds." The "hold" over the chord of the dominant at the end of an orchestral *tutti* got to mean: "Here the performer will play a cadenza."

In these solo cadenzas in concertos the performer had somewhat larger and richer opportunity for personal display than the singer had before him. The instrumental cadenza was supposed to be not only an agglomeration of brilliant flourishes, in which the performer could give himself the best chance of showing off his technical virtuosity to advantage, but also distinctly an original free fantasia, a working-out afresh of the principal themes of the movement. Thus the player could show himself both as a brilliant virtuoso and as a clever composer, as a master of thematic treatment and development. In the beginning, and for many years afterwards, cadenzas in concertos were actually improvised by the player; later, as improvisation in public went out of fashion, great players began to compose and write out their own cadenzas more carefully beforehand. Particularly successful cadenzas of this sort gradually came to be published, and so passed into general use, many brilliant performers rather distrusting their own powers

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(See Back Page of Cover.)

of composition in this department, and preferring to use good and effective cadenzas written by other people. Sometimes the composer would write out cadenzas to his own concertos, and publish them separately. Beethoven did this for his first four concertos,—in the fifth he left no place for a cadenza. But such cadenzas, written by the older composers themselves, proved to be but short-lived. The very essence of a cadenza was a display of virtuosity, and the enormous development of instrumental technique soon left these old cadenzas far behind and made them out of date. What may have sounded very brilliant and astonishing in Beethoven's day would sound like the merest trumpery child's-play now. Beethoven's cadenzas died a natural death years and years ago, and no living soul would care to listen to them to-day. For many years Moscheles's cadenzas to Beethoven's and Mozart's pianoforte concertos were in almost universal use; and now they, too, are being superseded by others. But the fact still remains that, in concertos in which the introduction of cadenzas was intended by the composer, cadenzas of some sort must be played; for, between the "hold" that marks where the cadenza is to begin and the accompanied Coda to which it is to lead, the composer has left a hiatus that must be filled up.

With the gradual further development of instrumental technique and virtuosity, and the corresponding growth in brilliancy of cadenzas to concertos, it at last came about that many modern cadenzas became so utterly different in style and in the general treatment of the instrument from the body of the concerto itself, as to form a harsh and inartistic contrast.

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Even in older times, when the performer would actually improvise his cadenzas, cases can not have been wanting where the cadenzas were pretty poor stuff, well calculated to disgust the unlucky composer whose work was thus disfigured. This was probably the reason for Beethoven's leaving no places for cadenzas in his fifth pianoforte concerto,—in E-flat major, opus 73, the so-called "Emperor,"—an example which has since been followed by Chopin, Mendelssohn, and most modern composers. Some modern composers, however, wishing to retain the cadenza, as a traditional and valuable element in the concerto, and yet being anxious to guard against the introduction of irrelevant trash by men who were better players than writers, have written out their own cadenzas, and published them, not separately, but in their proper places in the score of the concerto itself, omitting the traditional "hold" mark, and thus indicating that these cadenzas, and no others, are to be used. Schumann did this in his A minor pianoforte concerto, and Tschaikowsky in his concerto in B-flat minor; Liszt, also, did it to a certain extent in both of his concertos, writing several short cadenzas, but leaving no place for the introduction of others.

Now that we have considered all the fine arts in their generality, as was fitting to our point of view;—beginning with beautiful Architecture, whose aim *per se* is to illustrate the objectivation of the Will on the lowest plane of its visibility, on which it shows itself as a dull, unconscious, law-abiding

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striving of the inert mass, yet already reveals an hostile division and conflict of its own forces with themselves, namely of rigidity with weight; and closing our consideration with the Tragedy, which, on the highest plane of the objectivation of the Will, brings before our eyes in terrible grandeur and clearness this very same conflict with itself; — we find that one fine art has been, and had to be, excluded from our consideration, since there was no fitting place for it in our systematically connected demonstration: this is MUSIC. It stands wholly severed from all the others. We recognize in it, not the copying, not the reproduction, of any idea whatever of the essence of the World; yet it is so great and altogether splendid an art, it works so powerfully upon the innermost part of man, and is so entirely and profoundly understood by him, as if it were an universal language, the distinctness of which surpasses even that of the visible World itself, that we have to look for more in it than an *exercitium arithmeticae occultum nescientis se numerare animi*,\* as Leibnitz called it, and quite rightly, too, in so far as he considered it merely its outward significance, its shell. But, were Music nothing more than this, the satisfaction it affords us would necessarily be like that we experience when a sum in arithmetic comes out right, and could not be that complete inward joy with which we find utterance given to the profoundest depths of our own being. From our point of view, therefore, the distinctive mark of which is æsthetic effect we must attribute to Music a far deeper significance, of which the

\*The occult exercise in arithmetic of a mind that knows not that it is counting.

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relations of numbers into which it may be resolved are not the real gist, but only the outward sign. That it must be in some sense related to the World, as the representation is to the thing represented, the copy to the original, may be concluded by analogy with the other arts, all of which have this character in common, and with whose effect upon us that of Music is, upon the whole, cognate, only stronger, swifter, more necessary and unfailing. Its imitative relation to the World must also be a very intimate one, infinitely true and accurate, because it is immediately understood by everybody, and shows that it possesses a certain infallibility, in that its form may be referred to quite definite rules that can be expressed in numbers, and from which it cannot deviate at all without wholly ceasing to be Music. Yet the point of comparison between Music and the World, the way in which the former is related to the latter in the matter of imitation or reproduction, lies very deeply hidden. People have made music in all ages, without being able to account for it to themselves: content to understand it immediately, they give up trying to form an abstract conception of this immediate understanding.—ARTHUR SCHOPENHAUER, *Die Welt als Wille und Vorstellung*.

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whereby it exists and has a right to be in this world. All inmost things, we may say, are melodious, naturally utter themselves in Song. The meaning of Song goes deep. Who is there that in logical words can express the effect Music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the Infinite, and lets us for moments gaze into that.

THOMAS CARLYLE, *The Hero as Poet*.

---

Some say, compar'd to Bononcini  
That Mynheer Handel's but a ninny;  
Others aver that he to Handel  
Is scarcely fit to hold a candle.  
Strange all this difference should be  
'Twixt Tweedledum and Tweedledee! JOHN BYROM.

### SIEGFRIED'S FUNERAL-MARCH ("GOETTERDAEMMERUNG," ACT III. SCENE 2.)

This number should not properly be called a march, as it has few, or none, of the distinguishing characteristics of that form. It is the music played by the orchestra after Siegfried has been murdered by Hagen at the noon-day meal after the boar-hunt, while the huntsmen raise the hero's dead body upon his shield, and bear it in solemn procession home to Gunther's palace.

After a few *pianissimo* notes on the kettle-drums, the horns and tubas\* mournfully intone the motive of the "misfortune of the Volsungs," the

\* These instruments, of which there are four in the score, were made especially for the performances of *Der Ring des Nibelungen* at Bayreuth, and are generally known as "Bayreuth-tubas." Wagner wished for a quartet of brass instruments resembling the horn, but of a deeper and more solemn *timbre*. They are essentially B-flat tenor and F bass Sax-horns, played with a horn mouth-piece. The second quartet of horn players play these instruments and the regular horn alternately, according to the exigencies of the score. The "Bayreuth-tubas" have been used only by Wagner in his score of the *Nibelungen*, and by Anton Bruckner in his E major symphony. The set used by the Boston Symphony Orchestra are exact copies of the instruments used in Bayreuth.

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second phrase of the motive being given out in response by the clarinets, bass-clarinet, and bassoons. A few *crescendo* strokes on the strings lead to sudden sharp crashes in the trombones and trumpets, followed each time by a heaving, sighing figure in the lower strings: this is the motive of Siegfried's murder. Then the four tubas and contrabass-tuba strike in with the solemn motive of the Volsung race (Sigmund, Sieglinde, and Siegfried), which leads to a repetition of the murder-motive. Next follow, now in the brass, now in the wood-wind, other motives, all associated with the history of the Volsungs, worked up in gradual *crescendo* over a bass which harps pertinaciously on the motive of the "misfortune of the Volsungs," leading up to a magnificent outburst of the whole orchestra on the murder-motive, no longer in its original shape in C minor, but transfigured to a sort of triumphal pæan in C major. This is followed by Siegfried's motive on the horns and brass-trumpet, then another grand outburst, and the concluding phrase of the Siegfried-motive, given out by the trumpets, and leading to a resounding return of the triumphant pæan, now alternating with Siegfried's "heroic" motive (rhythmic alteration of the horn-call) on all the brass. From this point the "march" gradually dies away, Siegfried and Brünnhilde's wedded-love-motive being the most prominent in its concluding measures.

#### BRUENNHILDE'S DYING SPEECH OVER SIEGFRIED'S BODY ("GOETTERDAEMERUNG," ACT III. SCENE 3).

The text of this last great scene of the closing drama of Wagner's tetralogy, *Der Ring des Nibelungen*, is, in prose translation, as follows:—

BRUENNHILDE. Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.

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BRUENNHILDE [*alone in the middle: after gazing long at SIEGFRIED'S countenance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the men and women*]. Heap up great logs to a pile there on the bank of the Rhine: let the glow flare high and bright that consumes the noble body of the sublimest hero! — Lead his charger hither, that it may follow the hero with me. For mine own body longs to share the hero's most sacred honor. — Fulfil Brünnhilde's wish!

[*The younger men erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds; women adorn it with tapestries, upon which they strew herbs and flowers.*]

BRUENNHILDE [*again lost in contemplation of the corpse*]. His light shines upon me pure as the sun: the purest was he that betrayed me! Deceiving his wife — true to his friend — he sundered himself with his sword from his own beloved — alone dear to him. — Truer than he did no one swear oaths; more faithfully than he did no one keep contracts: more purely than he did no one love: and yet all oaths, all contracts, the truest love, did no man ever betray as he did! — Know ye how this came to pass? — O ye, holy guardians of oaths! guide your glance upon my blossoming sorrow: behold your eternal guilt! Hear my complaint, thou greatest god! Through his bravest deed, so serviceable and welcome to thee, didst thou devote him who accomplished it to the dark power of destruction: — the purest was destined to betray me, that a woman should be filled with knowledge! — Do I now know what avails thee? — I know all! all! all! All lies open before me! Thy ravens, too, have I heard prophesying: with tremblingly longed-for tidings do I now send the pair home. Peace! peace, thou god! —

[*She beckons to the men to raise up SIEGFRIED'S corpse and bear it to the pyre; at the same time she draws the Ring from SIEGFRIED'S finger, contemplates it during the following, and at last puts it on her own.*]

I now take possession of my inheritance. — Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counsel! I give you what ye desire: from my ashes take it for your own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold, the shining star of the Rhine, that was stolen from you for mishap. —

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[*She turns toward the back, where SIEGFRIED'S corpse already lies stretched out on the funeral pile, and snatches a mighty fire-brand from one of the men.*]

Fly home, ye ravens! tell your master what ye have heard here by the Rhine! fly past Brünnhilde's rock: direct him who flames there, direct Loge toward Valhalla! For the end of the gods now dawns: so throw I the brand into Valhalla's shining castle.

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two ravens have flown up from the shore, and disappear in the background.—Two young men lead in her steed; BRUENNHILDE takes it and quickly unbridles it.*]

Grane, my steed, hail to thee! Knowest thou, friend, whither I lead thee? Shining there in the fire lies thy master, Siegfried, my blessed hero. Neigest thou joyfully to follow thy friend! Does the laughing flame lure thee to him?—Let my breast, too, feel how it burns; bright fire, take hold of my heart: to embrace him, embraced by him to be wedded in mightiest love!—Heiaho! Grane! greet thy friend! Siegfried! Siegfried! my blessed greeting to thee!

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flares up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire. The women crowd in terror toward the foreground. Suddenly the fire falls in, so that only a sombre cloud of red hovers over the place; it rises and disperses itself wholly: the Rhine has risen mightily from its banks, and rolls its waves over the pyre up to the threshold of the hall. The three RHINE-DAUGHTERS have swum in on the waves. HAGEN, who since the business with the Ring has been watching BRUENNHILDE'S behavior with growing anxiety, is seized with the utmost terror at sight of the RHINE-DAUGHTERS; he hurriedly casts spear and shield from him and plunges like mad into the waves, with the cry: "Back from the Ring!" WOGLINDE and WELLGUNDE encircle his neck with their arms, and so drag him, swimming backwards, down to the depths: FLOSSHILDE, swimming ahead of them, holds up the regained Ring rejoicing.—In the sky there breaks forth at the same time a ruddy glow, like Northern Lights, and spreads itself out ever wider and stronger.—The men and women gaze in speechless emotion at these events and the apparition. The curtain falls.*]

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### PROGRAMME.

Johannes Brahms - - - Symphony No. 1, in C minor, Op. 68

- |      |  |   |   |   |   |     |
|------|--|---|---|---|---|-----|
| I.   | Un poco sostenuto (C minor)                  | - | - | - | - | 6-8 |
|      | Allegro (C minor)                            | - | - | - | - | 6-8 |
| II.  | Andante sostenuto (E major)                  | - | - | - | - | 3-4 |
| III. | Un poco allegretto e grazioso (A-flat major) | - | - | - | - | 2-4 |
|      | L' Istesso tempo (B major)                   | - | - | - | - | 6-8 |
| IV.  | Adagio (C minor)                             | - | - | - | - | 4-4 |
|      | Allegro non troppo, ma con brio (C major)    | - | - | - | - | 4-4 |

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Massenet Recitative, "Celui dont la parole," and Air, "Il est doux,  
il est bon," from "Hérodiade"

Peter Ilyitch Tschaikowsky Overture, "1812," in E-flat major, Op. 49

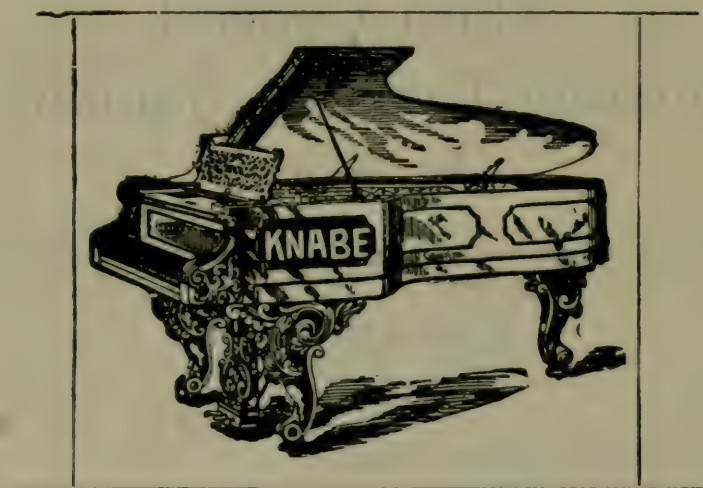
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The first movement begins with a slow introduction (*Un poco sostenuto*, in C minor, 6-8 time), which is a striking example of the modern system of orchestral scoring, as contrasted with the classical. The first eight measures are in pure four-part writing, scored for full orchestra (without trombones). For the sake of clearness, let us call the four parts in the harmony by their generally accepted names respectively,—soprano, alto, tenor, and bass. According to the classical system of scoring, as commonly adopted

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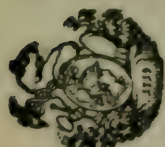
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by Haydn, Mozart, or Beethoven, the first violins would have played the soprano, the second violins the alto, the violas the tenor, and the 'celli and double-basses the bass; the wind instruments would either have doubled some of these parts (in the unison or octave) or else have sustained plain chords, merely adding their color to the general ensemble. But Brahms here disposes his orchestra quite differently: he gives the soprano to the first and second violins and the 'celli, letting this large mass of stringed instruments play the part doubled in two octaves; he divides his violas and the several pairs of flutes, oboes, clarinets, and bassoons between the alto and tenor parts, the first three pairs of wind instruments doubling them an octave higher than the violas and bassoons; the bass (which is here a long-sustained pedal-C) he gives to the double-basses, double-bassoon, and horns. This massing together of a large body of instruments of one character upon one part, and of correspondingly large masses of instruments of another character upon other parts, gives the orchestra an enormous power, no such volume of tone could have been got from the same orchestra by the older methods of scoring.

The exceedingly chromatic character of the harmony in this passage, bristling as it does with dissonances, makes a very perfect performance necessary, if it is to sound clear. The theme it is based on is immediately followed by a figure (running on the component notes of the diminished 7th chord, A-flat, B-natural, F, A-flat—omitting the D) of which we shall hear more anon. Indeed, the next several measures of the introduction contain much that reappears in the body of the movement. After some subtle enharmonic transitions, the violins, violas, and 'celli outline a figure which will soon be recognized as characteristic in the principal theme of the ensuing *Allegro*; this figure, a rising and falling arpeggio on the notes G and E-flat, has the peculiarity that, of itself, it indicates no determinate tonality; its two notes may stand either as the fundamental and 3rd of the chord of E-flat major or as the 3rd and 5th of the chord of C minor. It depends upon whether there is an accompanying C or B-flat in the other parts to determine to which key it belongs. Here it is distinctly in C minor. The four-part chromatic wail of the opening measures returns; and an idyllic phrase in the oboe, answered by the 'celli, leads immediately to the *Allegro*.

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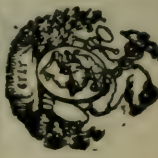
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nize the first part of the chromatic wail of the slow introduction, now changed to a strident shriek, almost a snarl; then comes the first theme, the rising arpeggio figure on the tonic harmony followed by a descending arpeggio on the dominant harmony, over what we will henceforth call the "shriek-motive" in the bass. The second phrase of the theme is made up of the threatening A-flat, B-natural, F, A-flat, we have already heard in the introduction, followed by the same enharmonic transitions as there. The development which ensues consists of what is essentially a working-out of these four figures in free double-counterpoint, further variety being gained by the figures themselves being taken, now *motu recto*, now *motu contrario*. A modulation to the relative E-flat major ushers in the second theme in the oboe, a pathetic, wailing melody, the plastic form of which is, it must be admitted, rather vague; it soon takes the shape of short calls from the wood-wind, answered by the horns. The sudden entrance of the conclusion-theme is a stroke of genius: just as the second theme is dying away into nothing, the violas enter with a sudden descending triplet beginning on G-flat, against a chord of F, A-natural, C, E-flat, in the other strings *pizzicati*. This utterly unexpected minor 9th in the middle of the harmony is absolutely blood-curdling. Double-counterpoint once more! the new figure is worked up now in the upper voice, now in the bass, against an inversion of the initial one of the first theme, finally against itself in imitation; a short climax leads to the double-bar and repeat, and with these to the end of the first part of the movement.

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The third movement (*Un poco allegretto e grazioso*, in A-flat major, 2-4 time) takes the place of the traditional Scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working-out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a *pizzicato* bass in the 'celli, has been compared by mare's-nest hunters to the Prayer in Hérold's *Zampa*. The second part brings in a new theme in 6-8 time, the rhythm and even some figures of which reappear in the third part in conjunction with the first three themes. The character of the movement is generally cheerful and pastoral.

The Finale opens with an introductory *Adagio* which has this in common with the slow introduction to the first movement,—that in it we find premonitory suggestions of the themes of the main body of the movement. It forms a free dramatic prelude. With the thirtieth measure the tempo changes to *Più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it; the coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower,—like mist veiling the landscape,—an impressive pause ushers in the *Allegro non troppo, ma con-brio* (in C major, 4-4 time).

The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same

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thing. This melody is repeated in the wood-wind and horns over a *pizzicato* accompaniment in the strings; and, just as the climax is reached and you expect it to be repeated once more by the full orchestra in resounding *fortissimo*, its first section is taken as the starting-point of a new theme, and the regular Rondo-finale begins, and is carried out in a form for which Brahms has shown a peculiar predilection. In this rondo all the themes hinted at in the introduction are introduced and developed, together with some new ones. In stoutness of structure it vies with the first movement, while in brilliancy it far surpasses it. It is a fitting crown to a symphony which, as a whole, represents more thought and work than would go to make a dozen ordinary symphonies. The work is scored for the ordinary modern orchestra, with the addition of a double-bassoon in the first movement and Finale, and of three trombones in the Finale.

## ENTR'ACTE.

The world is, thank heaven, not quite full of those "absolute" knaves, with whom we must "speak by the card, or equivocation will undo us;" but gentry of their sort are to be found in most highways and byways of life, and make it their business that every *i* shall have its dot and every *t* its cross. The little school-mistress who insisted that the girl was "called" Nancy, but "named" Ann, was a worthy soul; but her worth was not enhanced by rarity: she was no unique specimen. She was cousin-german to those uncomfortable people to whom accuracy is sweet and suggestiveness a siren of dubious respectability; the people who seem to have missed their vocation if they pass through life without being called to the witness-stand.

I have met people who took it in high dudgeon that musicians should dare to speak of "color" in reference to their art, and professed themselves quite unable to understand what was meant by "color" in Music. You might tell them that color in Music was, by analogy, just what it is in Painting. They scouted the idea! The analogy was purely imaginary,

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and, what was worse, inaccurate ; it did not hold good ! You might insist that the term had been in use musically for centuries, and that every musician understood its meaning ; that "*Klangfarbe*" was excellent German, that the downright English had even taken the trouble to translate it by the rather Carlylesque "clang-tint," but that for ordinary mortals "color" was a sufficiently serviceable equivalent ; in fine, that "color" meant "quality of sound."

"But, my very dear sir," they would answer, "you are all off ! There is no analogy at all between the two things. Admitting the analogy between light — that is, color — being the result of undulations of the luminiferous ether, and sound of vibrations of the air, there is still no analogy between visual color and auditory sound-quality. Color depends on the *rapidity* of the luminous undulations ; but the rapidity of vibration in sound has to do with *pitch*, with high and low, not with the *quality* of the tone. Why, just read your Helmholtz, and see that quality of tone depends wholly on. . . ."

You cut this short by saying that you know all that perfectly well, that all the musical world knows it ; and, having perhaps a private grudge against Helmholtz for reasons not necessary to mention here, you may be impudent enough to ask : "What of it !"

"What of it ? Why, this of it ! that your analogy between color and sound-quality is on beam ends !"

Then you take pity on the objectors, whose mental vision has been so bedazzled by the dry light of Science that they cannot see what is right before their noses. You explain that in the Art of Painting there are two elements, form and color ; that in the Art of Music there are three,—pitch, rhythm, and sound-quality. . . .

"Stop a bit !" they interrupt you, "you've forgotten one : dynamic intensity of sound."

"Well ! admit that too," you go on, "admit dynamic force as a fourth element, which might perhaps be compared to *vividness* of *chiaro-scuro* in Painting. And, while we are about it, we might as well admit also rate of speed as a fifth element in Music, which has probably no correlative in Painting. But, for the sake of argument, let us leave dynamic intensity and *chiaro-scuro* out of the discussion : let them pair off as correlatives, let us reduce our equation by letting them cancel each other as all equivalents can. Let us also leave aside the element of rate of speed in Music,

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for you will surely admit that it has no analogy with color in Painting. Then what have we left? Pitch, rhythm, and sound-quality in Music; form and color in Painting. Now, the whole world has agreed from time immemorial that the combined elements of pitch and rhythm constitute what is universally known as "form" in Music. Let them together cancel the element of form in Painting. You agree to that?"

"Yes, yes; we agree to that."

"Well then! We have reduced our equation to its lowest terms: we have eliminated form and *chiaro-scuro* on one side, and pitch, rhythm, and dynamic force on the other. Rate of speed never came into the equation at all, as it has no correlative in Painting. What have we left? Simply this: color on the Painting side, and sound-quality on the Music side. The two correspond; *q. e. d.*!"

"Ah! yes, we see that. But the correspondence is purely fanciful; it isn't based on any scientific fact!"

"Just so! it *is* fanciful. It has nothing whatever to do with the similarity between etherial undulations and atmospheric vibrations; the analogy is, perhaps unconsciously, arrived at by pairing off other more patent analogies between the two arts, and by the artistic sense perceiving that the element of sound-quality bears exactly the same ideal relation to that of form in Music that the element of color does to form in Painting. The analogy has satisfied musicians completely, and not a painter I know of has ever kicked against it; so you and your undulations and vibrations may go to thunder!"

Another point to which accurate Philistines have taken exception is the use of the word "low" to denote musical tones of slow vibration, and "high" to denote those of rapid vibration. Philistines do I say? Some notable musicians, Berlioz among them, have expostulated with the rest of the world for using "high" and "low" in reference to musical pitch. It has been argued that there is no earthly reason for calling a tone produced by striking one of the keys at the left-hand end of the key-board "low," and speaking of the tone produced by striking at the right-hand end as "high." Ah! dear gentlemen; put your hand upon — not your heart, but — your throat; begin by singing what we in our perverseness call a "high" note; then sing step by step what we with equal waywardness persist in calling "down" the scale. Keep hold of your throat the while, and see if

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your Adam's-apple does not actually and sensibly *fall*. Now place your hand upon your heart—that you may not be foresworn,—sing “down” another scale from “top” to “bottom.” Swear to me upon your sacred honor that you do not *seem to yourselves* to be singing farther and farther *down* into your thorax and abdominal cavity. Doesn't it feel so? Of course it does! Good heavens! men, you might just as well object to your own four-year-old's putting himself astride of your cane and calling it his horse. True, the youngster makes two palpable misstatements: in the first place it is not a horse, and in the next place it is not his. I advise you to go and spank him for it, just to give him a taste for scientific accuracy. You say our analogies limp? Well, what of that? What looks like limping to you may possibly strike us as “graceful sinuosity of motion!” Go to! — JOHN SQUEERS, *A Dissertation on the Imagination*.



OVERTURE TO “EURYANTHE,” IN E-FLAT MAJOR.

KARL MARIA VON WEBER, 1786–1826.

Weber's opera of “Euryanthe” (text by Helmina von Chezy) was first given at the Hof-Oper in Vienna, on Oct. 25, 1823. The story is taken

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from an old French romance entitled "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie," a tale of which Shakspeare made use in his "Cymbeline," and which was also borrowed from by Boccaccio. Weber spent more labor upon "Euryanthe" than upon any of his other operas, and intended it to be his masterpiece. It embodied some reforms in the style of German opera which Weber valued particularly: in it the spoken dialogue was wholly abandoned, and its place taken by accompanied recitative. But the work never met with decided success. The libretto was too poor for even Weber's music to float; and, although the opera has been revived from time to time in some of the larger musical centres of Germany, and also in New York, it has never been able to maintain a prominent place in the repertory.

An anecdote is told of the first production in Berlin of the opera of "Euryanthe," that its failure with the public was largely due to a pun made by some of Weber's opponents in that city, who said that the true title was not "Euryanthe," but "*Ennuyante*,"—a pun which, as Berlioz rightly observed, had not even the merit of being good French; "for," said he, "we do not say that a work is *ennuyante*, but that it is *ennuyeuse*."

The overture, however, has long been a regular item in the repertory of all fine orchestras. If not Weber's most brilliant, it is certainly his most carefully written overture, the one which his imitators have oftenest taken for a model. It has no slow introduction, but begins immediately with the characteristically Weberian *allegro* rush for the full orchestra. After two phrases of this furious first theme comes its subsidiary, a vigorous melody taken from Adolar's great air in the first act of the opera, given out by all the wind instruments. These two themes are worked up together with great vigor until, after a pause, a phrase on the 'celli leads to the second theme, a graceful *cantilena* sung by the first violins. There is no conclusion-theme, but the first part of the overture ends with some brilliant imitative writing on the first theme and its subsidiary. Just as one expects the working-out to begin comes one of the most beautiful and romantic episodes in all Weber,—a slow passage, in which eight muted violins play

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long-drawn, mysterious, almost unearthly harmonies over a hushed *tremolo* of the violas. Nothing Weber ever wrote is more poetic, nor, for matter of that, more famous. Then the working-out begins with some rather labored fugal writing: in this style Weber was less at home; but he brings himself brilliantly out of the wood, and the third part of the overture is as glorious as the first.



“ 1812,” OVERTURE IN E-FLAT MAJOR, OP. 49.

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The repulse of the Napoleonic invasion of Russia in 1812 is celebrated in this overture, which is also known by the title of “The Holy War.” It begins with a *largo* movement (in E-flat major, 3-4 time), in which the violas and 'celli give out a half stately, half *Volkslied*-like theme in four-part harmony; the closing phrase of this theme is then taken up by the wooden wind instruments and developed by them in alternation with the violas and 'celli. Next comes a recitative-like passage, ushered in by a mournful

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phrase of the oboe, which phrase is made the basis of some strenuous, stormy developments in the full orchestra, the tempo growing gradually faster. A resounding climax is followed by a quieter *Andante* (in 4-4 time), in which the oboes, clarinets, and horns give out a jovial fanfare (probably a Russian folk-song), against which the strings soon oppose a quieter *cantilena*. The main body of the overture (*Allegro giusto*, in E-flat minor, 4-4 time) begins stormily in the strings, and is more and more tempestuously worked up by the full orchestra, fragments of the *Marseillaise* sounding ever and anon through the whirlwind of strings and wood-wind on the horns and cornets. This furious *Allegro* is worked out pretty much in the usual sonata-form, a quieter second theme soon coming in in C-sharp major, followed by a lighter conclusion-theme in E-flat minor. After a while the fragments of the *Marseillaise* return, and are worked up against bits of other themes in the overture, until, just as you think the French hymn is about to triumph and its first phrase is sounded for the first time in almost its complete shape by the trumpets and cornets, the theme is, as it were, suddenly engulfed in a perfect orchestral maelstrom. The stately Russian theme of the opening *largo* then comes in as a triumphal hymn in double and treble *fortissimo* on the full orchestra, to be followed by the livelier fanfare theme as a glowing coda to the work.

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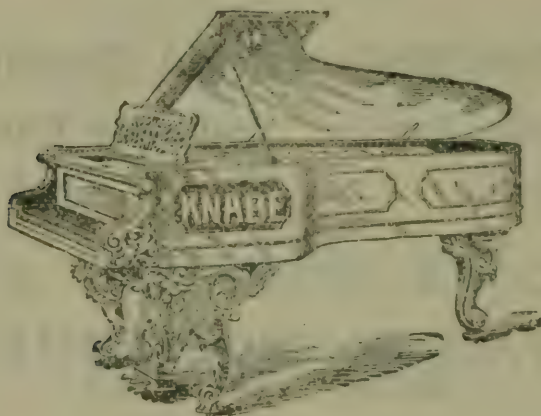
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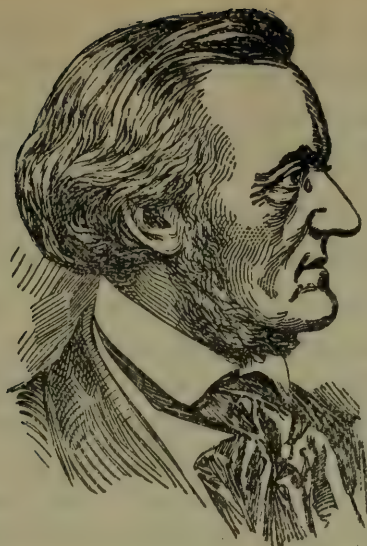
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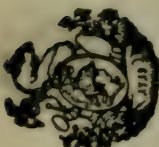
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very changeable mood, in which fragments of motives from Walther's "Spring Song," "Werbelied," and "Preislied" are worked up together, comes next, leading through manifold modulations to the key of E-flat major (the principal key of the Prelude is C major), in which we come upon a burlesque parody of the Master-singers' march in the wooden wind: the theme is worked out contrapuntally, as before, but at twice as rapid a pace as it was at first, with the most grotesque instrumentation, and in conjunction with a queer, skipping little figure taken from the people's jeering at Beckmesser in the third act of the opera. The harmony grows more and more harsh and adventurous, the contrapuntal web of voices more and more intricately perplexed, the instrumentation still more grotesque, until the whole becomes a veritable piece of "cats' music": the climax is reached when the trumpets and trombones make a *fortissimo* proclamation of the first Master-singers' theme in the original stately *tempo*, amidst the most terrifically discordant din in the rest of the orchestra. This acts like oil on the troubled waters: the cacophonous *mêlée* of parts is succeeded by a most euphonious simultaneous presentation of three separate themes; the violins, 'celli, and some of the wind instruments unite in singing the melody of the third verse of Walther's "Preislied"; other wind instruments play the second Master-singers' theme, while the basses and tuba give out the first theme of the Master-singers' march. Around these three united themes the second violins weave a web of graceful embroidery. But the real complexity of this plan does not in the least mar the simplicity of the general effect, with such consummate art has Wagner managed it all. The working-out grows stronger and stronger, until all the wind instruments unite on the second march-theme against a surging contrapuntal figure in the strings; and the Prelude ends, as the third act of the opera does, with the joyous and majestic music in praise of Hans Sachs. Of all Wagner's purely orchestral works, this Prelude is the most elaborate in contrapuntal

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texture, and, with the possible exception of *Eine Faust-Ouverture*, the one that most closely approaches the traditional overture form. It is scored for full modern orchestra, but by no means for such exceptional masses of instruments as Wagner employs in the *Nibelungen* and in *Parsifal*.

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Wagner's *Tristan und Isolde* was the first work in his third manner ever performed. It was written at the time of his greatest power, when he was between forty and fifty. He was still in exile from Germany, and had been working for years on his mighty tetralogy, *Der Ring des Nibelungen*; but, as this work progressed, he began to feel more and more keenly his long separation from the public, which had had no new work from him since *Lohengrin*. He accordingly interrupted his work on the *Nibelungen* to write an opera, or lyric drama, of ordinary dimensions, that could be easily performed by a small troupe and on a small stage. That only Wagner could ever have imagined that *Tristan* would be an "easy" means of re-establishing his long severed connection with the opera-going public need not to be said. The technical difficulty of the work was so unprecedented that it was long before it could be mounted at all; and, when it was given in Munich in 1865, its musical character was so utterly new and hard to grasp understandingly that it positively terrified and dumfounded the general public. The common verdict was that Wagner had out-Wagnered himself. But time works wonders, and this once obscure and unintelligible work is now regarded as the most perfect of all the composer's tragic creations.

The selections given this evening are the instrumental prelude and the Finale of the last act (Isolde's dying speech over Tristan's dead body).

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\*During last season the following members of the Faculty appeared as soloists in these concerts: Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.

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The prelude runs for the most part on two motives,—the magic love-potion and Tristan's look of begging for mercy as Isolde comes to tend him after he has killed her knight, Morold, in single combat, in which he himself has been wounded. The last scene is a reproduction, note for note, of the closing portion of the great love-scene in the second act, to which a broader and grander peroration is added.

A SIEGFRIED IDYL.

RICHARD WAGNER.

*Moving quietly (E major) 4-4*

This little orchestral piece of Wagner's (scored for only 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and strings) was written at Tribschen, on the Lake of Lucerne, in 1871. The themes are all taken from *Der Ring des Nibelungen* especially from the third drama of the tetralogy, *Siegfried*; but it has otherwise little connection with that work. Its title refers to Wagner's son Siegfried, who was born while the composition of the drama was in progress, and was named after its hero. It was meant as a birthday gift to Wagner's wife, and was performed on her birthday morning, on the stairway of the villa at Tribschen, by a small orchestra, collected from Zürich and Lucerne, and drilled by Hans Richter, who played the trumpet part, while Wagner conducted in person. Richter was an inmate in Wagner's household at the time. The first public performance of the *Idyl* was at Mannheim, in the course of the same year.

It begins quietly in E major with the theme taken from the great love-scene in the third act of *Siegfried* at Brünnhilde's words: "*Ewig war ich, ewig bin ich, ewig in süß sehrender Wonne—doch ewig zu deinem Heil!*" (I have been forever, I am eternal, ever in sweet yearning ecstasy—but ever to thy salvation!) The strings take up this theme, and work it out

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wholly independent of its development in *Siegfried*. Soon the wooden wind instruments come in one after another, and weave around it a phrase from the slumber-motive in the last scene (Wotan's Farewell) in *Die Walküre*. After a short climax the basses and then the violins bring in a phrase of two descending notes—the interval is not always the same, but is generally a minor 7th or a major 6th—taken from Brünnhilde's "*O Siegfried! Siegfried! Sieh' meine Angst!*" (O Siegfried! Siegfried! See my terror!), from the love-scene above mentioned. This inconspicuous little phrase assumes a considerable thematic importance in the course of the *Idyl*. All these themes are worked up in very various shapes for some time,\* when a series of trills in the first violins leads to one of those episodes of pure, glowing tone-color for which Wagner is noted. More trills introduce the second motive (in 3-4 time) in Brünnhilde's speech to Siegfried first referred to, at her words: "*O Siegfried, Herrlicher! Hort der Welt!*" (O Siegfried, thou lordly one! Treasure of the world!) This is worked out, first by the wind instruments, then by the strings, and is at last interwoven with the themes previously introduced. A brilliant climax is immediately followed by the sudden announcement on the horn of the theme of Siegfried's little song in the first act, where he threatens Mime with going out into the world, never to return to his native woods. This theme is, however, here given out in the shape in which it appears in the final climax of the love-scene in the third act, at Brünnhilde's words: "*Fahr' hin, Walhall's leuchtende Welt!*" (Farewell, shining world of Valhalla!) Upon this motive as a background the flute and clarinet embroider bits of the bird-song from the "*Waldweben*" in the second act, until it is cut short by a measure of simultaneous trills that sounds, as a certain listener once said, "like the warbling of a thousand canaries," and the strings dash into the accompanying figure to Siegfried's "*Ein herrlich Gewässer wogt vor mir.*" (A splendid sea billows before me) in the love-scene. All the

\* There is one figure which comes in after a while in the wind instruments, and is a good deal insisted on, which the present writer is free to confess he cannot trace to any passage in the *Nibelungen*.

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thematic material in this poetic little composition has now been enumerated. The remainder of the piece is devoted to still further working-out, often of an elaborate description, of this material, three or even four themes often appearing simultaneously, but without producing the slightest sense of confusion. Modest as the array of instruments is in the score, Wagner has here given as convincing a proof of his wonderful mastery in the art of orchestration as in any of his larger works. The volume and power of tone he has drawn from this small orchestra are at times astounding.

### ENTR'ACTE.

The world is, thank heaven, not quite full of those "absolute" knaves, with whom we must "speak by the card, or equivocation will undo us;" but gentry of their sort are to be found in most highways and byways of life, and make it their business that every *i* shall have its dot and every *t* its cross. The little school-mistress who insisted that the girl was "called" Nancy, but "named" Ann, was a worthy soul; but her worth was not enhanced by rarity: she was no unique specimen. She was cousin-german to those uncomfortable people to whom accuracy is sweet and suggestiveness a siren of dubious respectability; the people who seem to have missed their vocation if they pass through life without being called to the witness-stand.

I have met people who took it in high dudgeon that musicians should dare to speak of "color" in reference to their art, and professed themselves quite unable to understand what was meant by "color" in Music. You might tell them that color in Music was, by analogy, just what it is in Painting. They scouted the idea! The analogy was purely imaginary

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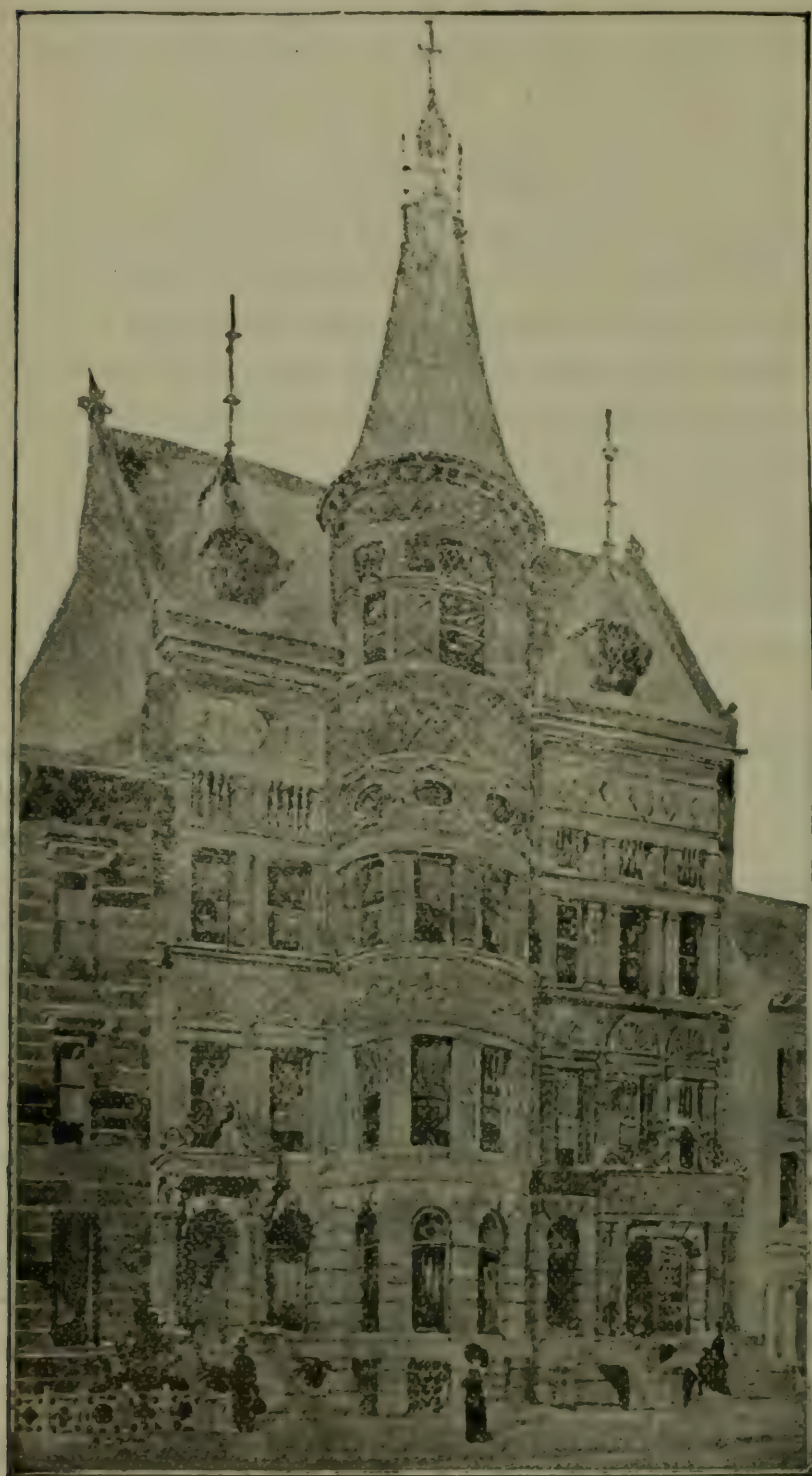
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and, what was worse, inaccurate ; it did not hold good ! You might insist that the term had been in use musically for centuries, and that every musician understood its meaning ; that “*Klangfarbe*” was excellent German, that the downright English had even taken the trouble to translate it by the rather Carlylesque “clang-tint,” but that for ordinary mortals “color” was a sufficiently serviceable equivalent ; in fine, that “color” meant “quality of sound.”

“But, my very dear sir,” they would answer, “you are all off ! There is no analogy at all between the two things. Admitting the analogy between light — that is, color — being the result of undulations of the luminiferous ether, and sound of vibrations of the air, there is still no analogy between visual color and auditory sound-quality. Color depends on the *rapidity* of the luminous undulations ; but the rapidity of vibration in sound has to do with *pitch*, with high and low, not with the *quality* of the tone. Why, just read your Helmholtz, and see that quality of tone depends wholly on. . . .”

You cut this short by saying that you know all that perfectly well, that all the musical world knows it ; and, having perhaps a private grudge against Helmholtz for reasons not necessary to mention here, you may be impudent enough to ask : “What of it !”

“What of it ? Why, this of it ! that your analogy between color and sound-quality is on beam ends !”

Then you take pity on the objectors, whose mental vision has been so bedazzled by the dry light of Science that they cannot see what is right before their noses. You explain that in the Art of Painting there are two elements, form and color ; that in the Art of Music there are three,—pitch, rhythm, and sound-quality. . . .



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"Stop a bit!" they interrupt you, "you've forgotten one: dynamic intensity of sound."

"Well! admit that too," you go on, "admit dynamic force as a fourth element, which might perhaps be compared to *vividness* of chiaro-'scuro in Painting. And, while we are about it, we might as well admit also rate of speed as a fifth element in Music, which has probably no correlative in Painting. But, for the sake of argument, let us leave dynamic intensity and chiaro-'scuro out of the discussion: let them pair off as correlatives, let us reduce our equation by letting them cancel each other as all equivalents can. Let us also leave aside the element of rate of speed in Music, for you will surely admit that it has no analogy with color in Painting. Then what have we left? Pitch, rhythm, and sound-quality in Music; form and color in Painting. Now, the whole world has agreed from time immemorial that the combined elements of pitch and rhythm constitute what is universally known as "form" in Music. Let them together cancel the element of form in Painting. You agree to that?"

"Yes, yes; we agree to that."

"Well then! We have reduced our equation to its lowest terms: we have eliminated form and chiaro-'scuro on one side, and pitch, rhythm, and dynamic force on the other. Rate of speed never came into the equation at all, as it has no correlative in Painting. What have we left? Simply this: color on the Painting side, and sound-quality on the Music side. The two correspond; *q. e. d.*!"

"Ah! yes, we see that. But the correspondence is purely fanciful; it isn't based on any scientific fact!"

"Just so! it *is* fanciful. It has nothing whatever to do with the similar-

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ity between etherial undulations and atmospheric vibrations ; the analogy is, perhaps unconsciously, arrived at by pairing off other more patent analogies between the two arts, and by the artistic sense perceiving that the element of sound-quality bears exactly the same ideal relation to that of form in Music that the element of color does to form in Painting. The analogy has satisfied musicians completely, and not a painter I know of has ever kicked against it ; so you and your undulations and vibrations may go to thunder ! ”

Another point to which accurate Philistines have taken exception is the use of the word “low” to denote musical tones of slow vibration, and “high” to denote those of rapid vibration. Philistines do I say? Some notable musicians, Berlioz among them, have expostulated with the rest of the world for using “high” and “low” in reference to musical pitch. It has been argued that there is no earthly reason for calling a tone produced by striking one of the keys at the left-hand end of the key-board “low,” and speaking of the tone produced by striking at the right-hand end as “high.” Ah ! dear gentlemen ; put your hand upon — not your heart, but — your throat ; begin by singing what we in our perverseness call a “high” note ; then sing step by step what we with equal waywardness persist in calling “down” the scale. Keep hold of your throat the while, and see if your Adam’s-apple does not actually and sensibly *fall*. Now place your hand upon your heart — that you may not be foresworn, — sing “down” another scale from “top” to “bottom.” Swear to me upon your sacred honor that you do not *seem to yourselves* to be singing farther and farther *down* into your thorax and abdominal cavity. Doesn’t it feel so? Of course it does ! Good heavens ! men, you might just as well object to your

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own four-year-old's putting himself astride of your cane and calling it his horse. True, the youngster makes two palpable misstatements: in the first place it is not a horse, and in the next place it is not his. I advise you to go and spank him for it, just to give him a taste for scientific accuracy. You say our analogies limp? Well, what of that? What looks like limping to you may possibly strike us as "graceful sinuosity of motion!" Go to!—JOHN SQUEERS, *A Dissertation on the Imagination*.

# SIEGFRIED'S FUNERAL-MARCH ("GOETTERDAEMMERUNG," ACT III. SCENE 2.)

This number should not properly be called a march, as it has few, or none, of the distinguishing characteristics of that form. It is the music played by the orchestra after Siegfried has been murdered by Hagen at the noon-day meal after the boar-hunt, while the huntsmen raise the hero's dead body upon his shield, and bear it in solemn procession home to Gunther's palace.

After a few *pianissimo* notes on the kettle-drums, the horns and tubas\* mournfully intone the motive of the "misfortune of the Volsungs," the second phrase of the motive being given out in response by the clarinets, bass-clarinet, and bassoons. A few *crescendo* strokes on the strings lead to sudden sharp crashes in the trombones and trumpets, followed each time by a heaving, sighing figure in the lower strings: this is the motive of Siegfried's murder. Then the four tubas and contrabass-tuba strike in with

\*These instruments, of which there are four in the score, were made especially for the performances of *Der Ring des Nibelungen* at Bayreuth, and are generally known as "Bayreuth-tubas." Wagner wished for a quartet of brass instruments resembling the horn, but of a deeper and more solemn *timbre*. They are essentially B-flat tenor and F bass Sax-horns, played with a horn mouth-piece. The second quartet of horn players play these instruments and the regular horn alternately, according to the exigencies of the score. The "Bayreuth-tubas" have been used only by Wagner in his score of the *Nibelungen*, and by Anton Bruckner in his E major symphony. The set used by the Boston Symphony Orchestra are exact copies of the instruments used in Bayreuth.

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the solemn motive of the Volsung race (Siegmond, Sieglinde, and Siegfried), which leads to a repetition of the murder-motive. Next follow, now in the brass, now in the wood-wind, other motives, all associated with the history of the Volsungs, worked up in gradual *crescendo* over a bass which harps pertinaciously on the motive of the "misfortune of the Volsungs," leading up to a magnificent outburst of the whole orchestra on the murder-motive, no longer in its original shape in C minor, but transfigured to a sort of triumphal pæan in C major. This is followed by Siegfried's motive on the horns and brass-trumpet, then another grand outburst, and the concluding phrase of the Siegfried-motive, given out by the trumpets, and leading to a resounding return of the triumphant pæan, now alternating with Siegfried's "heroic" motive (rhythmic alteration of the horn-call) on all the brass. From this point the "march" gradually dies away, Siegfried and Brünnhilde's wedded-love-motive being the most prominent in its concluding measures.

BRUENNHILDE'S DYING SPEECH OVER SIEGFRIED'S BODY ("GOETTERDAEMERUNG," ACT III. SCENE 3).

The text of this last great scene of the closing drama of Wagner's tetralogy, *Der Ring des Nibelungen*, is, in prose translation, as follows:—

BRUENNHILDE. Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.

BRUENNHILDE [*alone in the middle: after gazing long at SIEGFRIED'S countenance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the men and women*]. Heap up great logs to a pile there on the bank of the Rhine: let the glow flare high and bright that consumes the noble body of the sublimest hero!—Lead his charger hither, that it may follow the hero with me. For mine own body longs to share the hero's most sacred honor.—Fulfil Brünnhilde's wish!

[*The younger men erect a mighty funeral pyre before the hall, near the bank of*

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*the Rhine, while the following speech proceeds; women adorn it with tapestries, upon which they strew herbs and flowers.]*

BRUENNHILDE [*again lost in contemplation of the corpse*]. His light shines upon me pure as the sun: the purest was he that betrayed me! Deceiving his wife — true to his friend — he sundered himself with his sword from his own beloved — alone dear to him. — Truer than he did no one swear oaths; more faithfully than he did no one keep contracts; more purely than he did no one love: and yet all oaths, all contracts, the truest love, did no man ever betray as he did! — Know ye how this came to pass? — O ye, holy guardians of oaths! guide your glance upon my blossoming sorrow: behold your eternal guilt! Hear my complaint, thou greatest god! Through his bravest deed, so serviceable and welcome to thee, didst thou devote him who accomplished it to the dark power of destruction: — the purest was destined to betray me, that a woman should be filled with knowledge! — Do I now know what avails thee? — I know all! all! all! All lies open before me! Thy ravens, too, have I heard prophesying: with tremblingly longed-for tidings do I now send the pair home. Peace! peace, thou god! —

[*She beckons to the men to raise up SIEGFRIED'S corpse and bear it to the pyre; at the same time she draws the Ring from SIEGFRIED'S finger, contemplates it during the following, and at last puts it on her own.*]

I now take possession of my inheritance. — Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counsel! I give you what ye desire: from my ashes take it for your own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold, the shining star of the Rhine, that was stolen from you for mishap. —

[*She turns toward the back, where SIEGFRIED'S corpse already lies stretched out on the funeral pile, and snatches a mighty fire-brand from one of the men.*]

Fly home, ye ravens! tell your master what ye have heard here by the Rhine! fly past Brünnhilde's rock: direct him who flames there, direct Loge toward Valhalla! For the end of the gods now dawns: so throw I the brand into Valhalla's shining castle.

[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two ravens have flown up from the shore, and disappear in the background. — Two young men lead in her steed; BRUENNHILDE takes it and quickly unbridles it.*]

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*[She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flares up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire. The women crowd in terror toward the foreground. Suddenly the fire falls in, so that only a sombre cloud of red hovers over the place; it rises and disperses itself wholly: the Rhine has risen mightily from its banks, and rolls its waves over the pyre up to the threshold of the hall. The three RHINE-DAUGHTERS have swum in on the waves. HAGEN, who since the business with the Ring has been watching BRUENNHILDE'S behavior with growing anxiety, is seized with the utmost terror at sight of the RHINE-DAUGHTERS; he hurriedly casts spear and shield from him and plunges like mad into the waves, with the cry: "Back from the Ring!" WOGLINDE and WELLGUNDE encircle his neck with their arms, and so drag him, swimming backwards, down to the depths: FLOSSHILDE, swimming ahead of them, holds up the regained Ring rejoicing.—In the sky there breaks forth at the same time a ruddy glow, like Northern Lights, and spreads itself out ever wider and stronger.—The men and women gaze in speechless emotion at these events and the apparition. The curtain falls.]*

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Hermann Goetz - - - - - Symphony in F major, Op. 9

- |   |   |   |   |   |   |     |
|---|---|---|---|---|---|-----|
| I. Allegro moderato (F major)             | - | - | - | - | - | 3-4 |
| II. Intermezzo: Allegretto (C major)      | - | - | - | - | - | 2-4 |
| III. Adagio ma non troppo lento (F minor) | - | - | - | - | - | 3-4 |
| IV. Finale: Allegro con fuoco (F major)   | - | - | - | - | - | 4-4 |

Wolfgang Amadeus Mozart - - - Serenade No. 7, in D major (Haffner)

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- |                             |   |   |   |   |   |   |     |
|-----------------------------|---|---|---|---|---|---|-----|
| VIII. Adagio (D major)      | - | - | - | - | - | - | 4-4 |
| Allegro assai (D major)     | - | - | - | - | - | - | 3-8 |
| II. Andante (G major)       | - | - | - | - | - | - | 3-4 |
| III. Menuetto (G minor)     | - | - | - | - | - | - | 3-4 |
| Trio (G major)              | - | - | - | - | - | - | 3-4 |
| IV. Rondo Allegro (G major) | - | - | - | - | - | - | 2-4 |

Davidoff - - - Concerto for Violoncello, in A minor, in one movement

Weber - - - - - Overture, "Euryanthe"

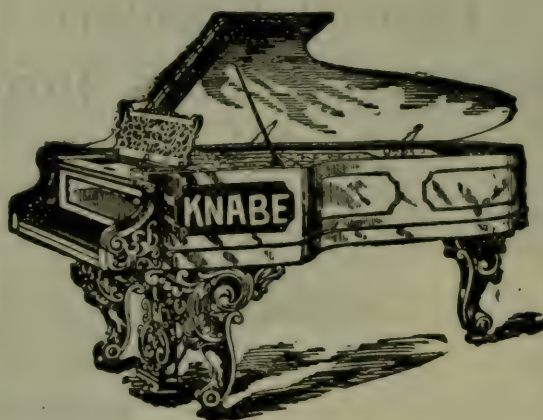
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HERMANN GOETZ (born at Königsberg on December 17, 1840, died at Hottingen in the Canton of Zürich, Switzerland, on December 3, 1876) was one of those young composers of great promise whom death cuts short almost at the outset of their career. He began his musical education under Louis Köhler, one of the most excellent of teachers, of whom he took lessons on the pianoforte and in harmony. For his general education he went to the University of Königsberg, and, after graduating in 1858, went to Berlin, where he entered Stern's Music School, studying the pianoforte under von Bülow and composition under Hugo Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur in Switzerland; here he also established himself as music-teacher, founded a singing society, and conducted an orchestra of amateur players. In 1867 he moved to Zürich, not giving up his Winterthur engagements, however. It was the exertion of constantly travelling between these two places, added to pretty hard work in both of them, that, more than anything else, broke down his never robust constitution. In 1870 he settled in Hottingen, where he died of consumption just as he was beginning to win general recognition as a composer.

Like Norbert Burgmüller (who also died young), Goetz was one of the most gifted and most legitimate followers of Mendelssohn and Schumann. His talent was unmistakable, and his musical education especially fine and thorough. He was essentially a romanticist, with all his classical leanings, though he never sympathized to any notable extent with the then rising "future" party in music. His list of works is short, his best known compositions being his symphony in F major and the opera *der Widerspenstigen Zähmung* (*Taming of the Shrew*, after Shakspeare), which met with the most brilliant success on its first production in Mannheim on October 11, 1874, and soon passed on to most of the principal lyric stages in Germany, besides

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SYMPHONY IN F MAJOR, OP. 9 . . . . . HERMANN GOETZ.

This symphony is preceded on the fly-leaf of the score by the following motto : —

In des Herzens heilig stille Räume  
Musst du fliehen aus des Lebens Drang.  
*Schiller.*

Which may be rendered into English prose as follows: "Into the quiet, sacred spaces of the heart must thou flee from the stress of life."

The first movement (*Allegro moderato*, in F major) begins serenely, the horns and clarinets calling to and answering one another in syncopated notes, forming the full chord of F over an ascending arpeggio accompaniment in triplets in the violas and second violins. After four measures of this soft preluding, the theme enters in the 'celli and basses, soon strengthened by the bassoons and horns, against a melodious counter-theme, now in the violins, now in the wind instruments. The violins take it up next, in unison and octaves, and develop it at some length, the rhythm growing more and more animated the while: soon, after some brilliant ascending scale-passages, comes a sudden lull with a modulation to A major,—just such a change as might be expected to introduce the second theme. The flutes and oboe begin a blithe, twittering melody, which, in spite of its evident relationship to what has just gone before, one is tempted to think the second theme. But no: the first theme still persists, and is still further

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developed with much brilliant figuration and many rhythmic devices. After a while more another lull comes; but the first theme still holds its own in a little hushed passage such as one often finds at the entrance of the conclusion-theme of symphonic first movements. In fact, this quiet little passage does play something of the rôle of conclusion-theme, for it leads directly to the double-dotted double-bar or "repeat,"—the first part of the movement is at an end, and there has been no second theme, no real conclusion-theme, nothing but a long development of the first theme, an almost unheard-of form for the first part of the first movement of a symphony. This single theme is in reality the only thematic material in the movement; but, for the rest, the form is regular enough. Even in the first part one can recognize something corresponding to the regular divisions into first, second, and conclusion themes; for, though the theme really remains one and the same, it is presented in three different successive phases, or moods, which somehow suggest there more accustomed succession of three different melodies. Then, in the free fantasia that now follows, the treatment is eminently characteristic of the second part of a symphonic movement: the composer has well emphasized the essential difference between "thematic development" and "working-out." In the first part the treatment of the theme, although elaborate and continued for a good while, was in general steadily progressive, one phrase growing out of another naturally and easily, always adding an inch or so to the stature of the theme, so to speak. Here in the free fantasia the treatment becomes closer, more *serré*, as the French say, the theme is more dismembered, more dissected and analyzed: the progress of the music is no longer in a straight line, but it turns upon itself, becomes more contrapuntal. In a word, this second part of the movement is a free fantasia in the fullest sense of the term. The third part stands in regular relations to the first.

The second movement (Intermezzo: *Allegretto*, in C major) is the best known of the symphony, the prime favorite with audiences. It begins with

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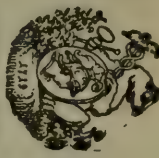


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a brilliant horn-call (the high A of which, by the way, must have sounded a little queer on the old plain horn,—though perhaps that instrument had passed out of use in Germany when the symphony was written), which is answered by the daintiest, tripping, fairy-like phrase in the flute and clarinet. The clever play of these two phrases against each other forms the great charm of the movement, which is thoroughly original in character, if not in form. In form it follows the general plan of the fanciful modern musical genre-piece with two trios, as it is frequently found in Schumann's pianoforte works, only that here the second trio follows immediately upon the heels of the first, without an intervening return to the first part of the movement. The horn-call, too, makes a rather unexpected reappearance in the midst of the first trio.

The third movement (*Adagio, ma non troppo lento*, in F minor) is a lovely romanza, in which are specially to be noted the wonderful effect of the entrance of a second theme in C major, on two horns (re-enforced later by other wind instruments), and the elaborate figural variation of the principal theme on its return after this episode. Of exceedingly beautiful effect, also, is the short coda (*Molto adagio*) in F major.

The Finale (*Allegro con fuoco*, in F major) begins with a nervous, quasi-spirally ascending figure in the 'celli and violas, which seems almost like an intentional *major* allusion to the principal theme of the first movement of Schumann's D minor symphony; but it is probably nothing more than a passing resemblance, for this preparatory figure soon crystallizes into a (still rather Schumanesque) theme of great brilliancy, a true "Finale" theme. This, with two other themes,—the one of rather quieter character, the other a passionate cantilena,—is worked up with great energy in a free rondo-form, ending with a short but brilliant climax. The symphony is scored for full "classic" orchestra, with four horns and trombones, but without any of the additional instruments often found in modern scores.

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Gather thy greatness round, Arion! Stand in state,  
As when the banqueting thrilled conscious,—like a rose  
Throughout its hundred leaves at that approach it knows  
Of music in the bird,—while Corinth grew one breast  
A-throb for song and thee; nay, Periander pressed  
The Methymnean hand, and felt a king indeed, and guessed  
How Phœbus' self might give that great mouth of the gods  
Such a magnificence of song! The pillar nods,  
Rocks roof, and trembles door, gigantic, post and jamb,  
As harp and voice rend air,—the shattering dithyramb!  
So stand thou, and assume the robe that tingles yet  
With triumph; strike the harp, whose every golden fret  
Still smoulders with the flame was late at finger's end:  
So, standing on the bench o' the ship, let voice expend  
Thy soul; sing, unalloyed by meaner mode, thine own,  
The Orthian lay; then leap from Music's lofty throne  
Into the lowest surge, make fearlessly thy launch!  
Whatever storm may threat, some dolphin will be stanch!  
Whatever roughness rage, some exquisite sea-thing  
Will surely rise to save, will bear — palpitating —  
One proud humility of love beneath its load,  
Stem tide, part wave, till both roll on, thy jewelled road  
Of triumph, and the grim o' the gulf grow wonder-white  
I' the phosphorescent wake; and still the exquisite  
Sea-thing stems on, saves still, palpitatingly thus,  
Lands safe at length its load of love at Tænarus,  
True woman-creature!

ROBERT BROWNING, *Fifine at the Fair*.

The world is, thank heaven, not quite full of those "absolute" knaves, with whom we must "speak by the card, or equivocation will undo us;" but gentry of their sort are to be found in most highways and byways of life, and make it their business that every *i* shall have its dot and every *t* its cross. The little school-mistress who insisted that the girl was "called" Nancy, but "named" Ann, was a worthy soul; but her worth was not enhanced by rarity: she was no unique specimen. She was cousin-german to those uncomfortable people to whom accuracy is sweet and suggestiveness a siren of dubious respectability; the people who seem to have missed their vocation if they pass through life without being called to the witness-stand.

I have met people who took it in high dudgeon that musicians should dare to speak of "color" in reference to their art, and professed themselves quite unable to understand what was meant by "color" in Music. You might tell them that color in Music was, by analogy, just what it is in Painting. They scouted the idea! The analogy was purely imaginary,

and, what was worse, inaccurate ; it did not hold good ! You might insist that the term had been in use musically for centuries, and that every musician understood its meaning ; that “ *Klangfarbe* ” was excellent German, that the downright English had even taken the trouble to translate it by the rather Carlylesque “ clang-tint,” but that for ordinary mortals “ color ” was a sufficiently serviceable equivalent ; in fine, that “ color ” meant “ quality of sound.”

“ But, my very dear sir,” they would answer, “ you are all off ! There is no analogy at all between the two things. Admitting the analogy between light — that is, color — being the result of undulations of the luminiferous ether, and sound of vibrations of the air, there is still no analogy between visual color and auditory sound-quality. Color depends on the *rapidity* of the luminous undulations ; but the rapidity of vibration in sound has to do with *pitch*, with high and low, not with the *quality* of the tone. Why, just read your Helmholtz, and see that quality of tone depends wholly on. . . .”

You cut this short by saying that you know all that perfectly well, that all the musical world knows it ; and, having perhaps a private grudge against Helmholtz for reasons not necessary to mention here, you may be impudent enough to ask : “ What of it ! ”

“ What of it ? Why, this of it ! that your analogy between color and sound-quality is on beam ends ! ”

Then you take pity on the objectors, whose mental vision has been so bedazzled by the dry light of Science that they cannot see what is right before their noses. You explain that in the Art of Painting there are two elements, form and color ; that in the Art of Music there are three,— pitch, rhythm, and sound-quality. . . .

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"Stop a bit!" they interrupt you, "you've forgotten one: dynamic intensity of sound."

"Well! admit that too," you go on, "admit dynamic force as a fourth element, which might perhaps be compared to *vividness* of chiaro-'scuro in Painting. And, while we are about it, we might as well admit also rate of speed as a fifth element in Music, which has probably no correlative in Painting. But, for the sake of argument, let us leave dynamic intensity and chiaro-'scuro out of the discussion: let them pair off as correlatives, let us reduce our equation by letting them cancel each other as all equivalents can. Let us also leave aside the element of rate of speed in Music, for you will surely admit that it has no analogy with color in Painting. Then what have we left? Pitch, rhythm, and sound-quality in Music; form and color in Painting. Now, the whole world has agreed from time immemorial that the combined elements of pitch and rhythm constitute what is universally known as "form" in Music. Let them together cancel the element of form in Painting. You agree to that?"

"Yes, yes; we agree to that."

"Well then! We have reduced our equation to its lowest terms: we have eliminated form and chiaro-'scuro on one side, and pitch, rhythm, and dynamic force on the other. Rate of speed never came into the equation at all, as it has no correlative in Painting. What have we left? Simply this: color on the Painting side, and sound-quality on the Music side. The two correspond; *q. e. d.*!"

"Ah! yes, we see that. But the correspondence is purely fanciful; it isn't based on any scientific fact!"

"Just so! it *is* fanciful. It has nothing whatever to do with the similarity between etherial undulations and atmospheric vibrations; the analogy is, perhaps unconsciously, arrived at by pairing off other more patent analogies between the two arts, and by the artistic sense perceiving that the element of sound-quality bears exactly the same ideal relation to that of form in Music that the element of color does to form in Painting. The analogy has satisfied musicians completely, and not a painter I know of has ever kicked against it; so you and your undulations and vibrations may go to thunder!"

Another point to which accurate Philistines have taken exception is the use of the word "low" to denote musical tones of slow vibration, and "high" to denote those of rapid vibration. Philistines do I say? Some notable musicians, Berlioz among them, have expostulated with the rest of the world for using "high" and "low" in reference to musical pitch. It has been argued that there is no earthly reason for calling a tone produced

by striking one of the keys at the left-hand end of the key-board "low," and speaking of the tone produced by striking at the right-hand end as "high." Ah! dear gentlemen; put your hand upon — not your heart, but — your throat; begin by singing what we in our perverseness call a "high" note; then sing step by step what we with equal waywardness persist in calling "down" the scale. Keep hold of your throat the while, and see if your Adam's-apple does not actually and sensibly *fall*. Now place your hand upon your heart — that you may not be foresworn,—sing "down" another scale from "top" to "bottom." Swear to me upon your sacred honor that you do not *seem to yourselves* to be singing farther and farther *down* into your thorax and abdominal cavity. Doesn't it feel so? Of course it does! Good heavens! men, you might just as well object to your own four-year-old's putting himself astride of your cane and calling it his horse. True, the youngster makes two palpable misstatements: in the first place it is not a horse, and in the next place it is not his. I advise you to go and spank him for it, just to give him a taste for scientific accuracy. You say our analogies limp? Well, what of that? What looks like limping to you may possibly strike us as "graceful sinuosity of motion!" Go to! — JOHN SQUEERS, *A Dissertation on the Imagination*.

---

A musical thought is one spoken by a mind that has penetrated into the inmost heart of the thing, detected the inmost mystery of it, the *melody* that lies hidden in it: the inward harmony of coherence which is in its soul, whereby it exists and has a right to be in this world. All inmost things, we may say, are melodious, naturally utter themselves in Song. The mean-

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ing of Song goes deep. Who is there that in logical words can express the effect Music has on us? A kind of inarticulate, unfathomable speech which leads us to the edge of the Infinite, and lets us for moments gaze into that.

THOMAS CARLYLE, *The Hero as Poet*.

---

Some say, compar'd to Bononcini  
That Mynheer Handel's but a ninny;  
Others aver that he to Handel  
Is scarcely fit to hold a candle.  
Strange all this difference should be  
'Twixt Tweedledum and Tweedledee! JOHN BYROM.



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was composed at Salzburg for the wedding of Elisabeth Haffner, which took place on July 21, 1776. It comprises eight movements, as follows: I° *Allegro maestoso* (D major, 4-4), *Allegro molto* (D major, 2-2); II° *Andante* (G major, 3-4); III° *Menuetto* (G minor, 3-4) and *Trio* (G major, 3-4); IV° *Rondo: Allegro* (G major, 2-4); V° *Menuetto galante* (D major, 3-4) and *Trio* (D minor, 3-4); VI° *Andante* (A major, 2-4); VII° *Menuetto* (D major, 3-4), with *Trio 1mo.* (G major, 3-4) and *Trio 2do*, (D major, 3-4); VIII° *Adagio* (D major, 4-4), *Allegro assai* (D major, 3-8). In several of these movements there is a part for solo violin. The fifth, sixth, and seventh movements will be omitted at this concert.

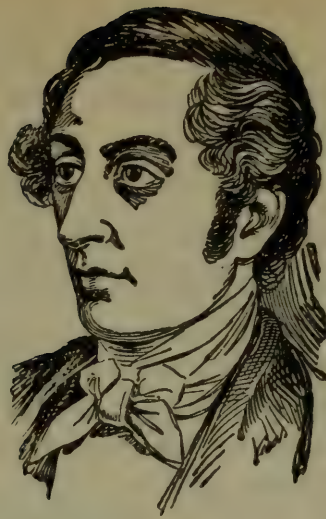
In Haydn's and Mozart's day composers were fond of writing works in several movements, generally of a rather light character, for a small orchestra. Such compositions, which may be regarded as having sprung from the older Suite and Partita of Bach's and Handel's time, went by various names, such as Serenade, Notturmo, Cassation, Divertimento, etc. They differed from the older Suite in that all the movements were not in the same key and that the older dance-forms (Gavotte, Sarabande, Passacaglia, Courante, Bourrée, Branle, Gigue, etc.) seldom appeared in them. They were often written for special occasions, like balls, suppers, weddings, private concerts, and birthdays. Sometimes they were intended as actual serenades, to be played in the open air.

In Stainer and Barrett's *Dictionary of Musical Terms* we find, under the caption SERENADE, the following: "Originally a vocal or instrumental composition for use in the open air at night, generally of a quiet, soothing character. The term in its Italian form, *serenata*, came to be applied afterwards to a cantata having a pastoral subject, and in our own days has been applied to a work of large proportions in the form, to some extent, of a symphony. Serenades were sometimes called Ständchen (*Ger.*)"

It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole, they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting, or other amusements between. Only in this way can the extreme length of some Serenades be accounted for; for we find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day.

The one given at this concert is the best known of the many Mozart wrote, and is indeed almost the only one that has held its own in the modern concert repertory. It stands, together with many of the older concerted instrumental suites, in a measure on the dividing line between orchestral and chamber music; nowadays the string-parts are played, as in symphonies, by all the strings; but in Mozart's day they were doubtless played by far smaller masses of instruments, and often probably by single instruments, without doubling.





OVERTURE TO "EURYANTHE," IN E-FLAT MAJOR.

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Weber's opera of "Euryanthe" (text by Helmina von Chezy) was first given at the Hof-Oper in Vienna, on Oct. 25, 1823. The story is taken from an old French romance entitled "Histoire de Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie," a tale of which Shakspeare made use in his "Cymbeline," and which was also borrowed from by Boccaccio. Weber spent more labor upon "Euryanthe" than upon any

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of his other operas, and intended it to be his masterpiece. It embodied some reforms in the style of German opera which Weber valued particularly: in it the spoken dialogue was wholly abandoned, and its place taken by accompanied recitative. But the work never met with decided success. The libretto was too poor for even Weber's music to float; and, although the opera has been revived from time to time in some of the larger musical centres of Germany, and also in New York, it has never been able to maintain a prominent place in the repertory.

An anecdote is told of the first production in Berlin of the opera of "Euryanthe," that its failure with the public was largely due to a pun made by some of Weber's opponents in that city, who said that the true title was not "Euryanthe," but "*Ennuyante*,"—a pun which, as Berlioz rightly observed, had not even the merit of being good French; "for," said he, "we do not say that a work is *ennuyante*, but that it is *ennuyeuse*."

The overture, however, has long been a regular item in the repertory of all fine orchestras. If not Weber's most brilliant, it is certainly his most carefully written overture, the one which his imitators have oftenest taken for a model. It has no slow introduction, but begins immediately with the characteristically Weberian *allegro* rush for the full orchestra. After two phrases of this furious first theme comes its subsidiary, a vigorous melody taken from Adolar's great air in the first act of the opera, given out by all the wind instruments. These two themes are worked up together with great vigor until, after a pause, a phrase on the 'celli leads to the second theme, a graceful *cantilena* sung by the first violins. There is no conclusion-theme, but the first part of the overture ends with some brilliant imitative writing on the first theme and its subsidiary. Just as one expects the working-out to begin comes one of the most beautiful and romantic episodes in all Weber,—a slow passage, in which eight muted violins play long-drawn, mysterious, almost unearthly harmonies over a hushed *tremolo* of the violas. Nothing Weber ever wrote is more poetic, nor, for matter of that, more famous. Then the working-out begins with some rather labored fugal writing: in this style Weber was less at home; but he brings himself brilliantly out of the wood, and the third part of the overture is as glorious as the first.

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Hector Berlioz, Three Movements from the "Romeo and Juliet" Symphony,  
Op. 17

|           |   |     |
|-----------|---|-----|
| Part II.  | Fête at Capulet's House: Andante malinconico e<br>sostenuto (F major) - - - - - | 4-4 |
|           | Allegro (F major) - - - - -   | 2-2 |
| Part III. | Love-scene: Adagio (A major) - - - - -  | 6-8 |
| Part IV.  | Queen Mab, Scherzo: Prestissimo (F major) - - - - -                             | 3-8 |
|           | Trio: Allegretto (D minor) - - - - -  | 3-4 |

Ludwig van Beethoven, First Movement from Concerto for Violin, in D  
major, Op. 61.

(Cadenza by JOACHIM.)

Richard Wagner - - - - - Siegfried Idyl

Weber - - - - - Overture, "Euryanthe"

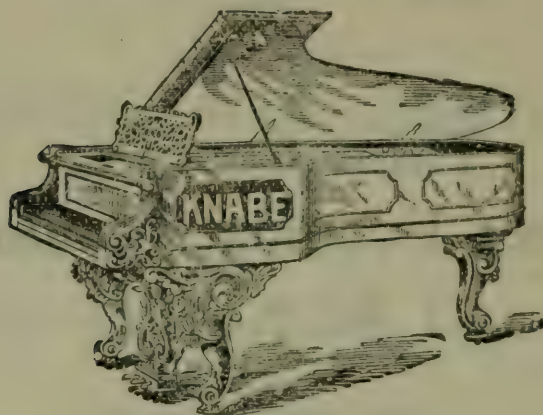
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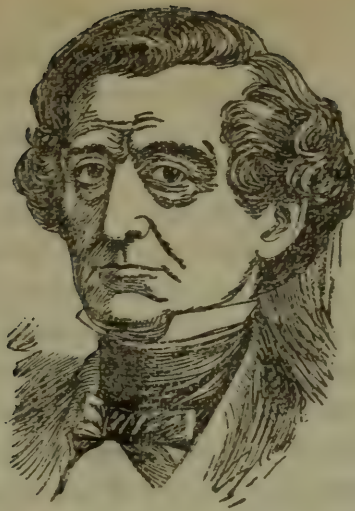
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predecessors whom they have taken as models; next, the period of budding originality and the formation of an individual style; and, last, the period in which their individual genius finds full expression and their peculiar style is completely formed,—the period in which they exploit new and hitherto unexplored domains in their art. Berlioz's life and art-work show almost diametrically the opposite of this. His earliest compositions show the most absolute originality, in form, conception, character of melodic material, and expression; then he passes through a period in which his style gains in solidity and mastery, in which he acquires greater power of fixing his conceptions and giving them an intelligible and plastic form; and, lastly, we find him reaching a period in which his style becomes more simplified, and even reflects the influence of great composers (notably Gluck) who had gone before him. One of his most marked traits was his absolute melodic originality, and this shows itself in his works from the very beginning. Take, for instance, the opening *adagio* melody in the Introduction of his *Fantastic* symphony, a melody taken note for note from a song he wrote when only twelve years old: it is individual as possible, it does not remind one in the least of anything ever written by any other composer, it is Berlioz through and through, Berlioz all over, and nothing but Berlioz. Even the quaintly uncanny theme of the flute and English-horn in the Trio of his *Queen Mab* Scherzo in the *Romeo and Juliet* symphony, written when he was at the height of his second manner, is not more thoroughly his own! And, what is most curious, we find this uniqueness of melodic character far less prevalent in his latest works: in his *Troyens* not only the frequent greater simplicity of style, but the very cut of many of the melodies themselves, remind one of Gluck, Spontini, or Salieri.

In the matter of orchestration Berlioz followed the same direction composers had taken ever since the form of the classic orchestra had been solidly established by Gluck and Haydn,—a form which had been preserved in all its essentials even by Beethoven; but the onward step taken by Berlioz,

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albeit still distinctly in the same direction, was so long and important that it really carried him well past the boundary line of the classic method, and opened a new year of orchestral treatment.

From Haydn to Beethoven the strings had been the true basis and foundation of the orchestra; the two other groups of instruments — the wood-wind on the one hand, and the brass-wind and percussion on the other — had been used mainly for the sake of coloring. But with Berlioz the liberation of the wind instruments and instruments of percussion from their whilom secondary position became complete: he divided the whole orchestra into four independent, if mutually co-operant, groups, all of which stood virtually on an equal footing. These were the strings, the wood-wind, the brass-wind, and the instruments of percussion (the horns, although technically brass instruments, were treated by him as belonging either to the wood-wind or the brass-wind group, according to circumstances). More than this, not content with the old method of using one group (generally the strings) to *accompany* one or more instruments belonging to another, he would often unite together instruments belonging to different groups in a way to form essentially a new combination in which no one set could properly be said merely to *accompany* the other, but all the co-operant instruments were treated on an equality. The rôle he assigned to the instruments of percussion was especially new and of unprecedented importance. No doubt stray hints at his method of treating the orchestra are to be found in Beethoven and even as far back as Mozart and Haydn; but Berlioz was the first to reduce it to a system, and to make that system the basis of his whole style of orchestration. In this he was enthusiastically followed by Meyerbeer, Liszt, Wagner, and other modern composers. Wagner indeed went a step farther in often making the quartet of horns the real centre and pivot of the orchestra; but even in this Wagner was not wholly original, for we find in Berlioz's works instances enough of a tendency to do this very thing, to show that, had he not been hampered by the old plain horn being still in general use in France in his day (instead of the modern chromatic instrument), he might have used the horn-quartet quite as Wagner did after him.

Although a musical come-outer and "new light" in his day, Berlioz never had any sympathy with the Wagnerian movement. True, he was a firm believer in the poetic or dramatic expressive power of Music, and in his creative work felt the need of a poetic — in contradistinction to a purely musical — inspiration; for his genius to show itself in its full splendor, he had to be inspired by some definite poetic or dramatic subject. But in his eyes the absolute melody was the true musical unit, and he utterly refused to admit that the harmony between Music and Poetry should go beyond an ideal identity of emotional-expressive aim. He was a profound admirer of Beethoven, Weber, and Gluck in Music, and of Shakspeare and Goethe in poetry: one of his symphonies (*Roméo et Juliette*) and one of his operas (*Béatrice et Bénédict*) were based on Shaksperian subjects, and he drew the inspiration for his *Damnation de Faust* from Goethe's great drama. Virgil

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was another of his gods ; and the text of his *Troyens*,— a “ cyclus ” of two operas : *la Prise de Troie* and *les Troyens à Carthage*,— which he wrote himself, was based on the *Æneid*. During his lifetime he was cruelly ignored in France, though his works won respectful recognition in Germany and excited well-nigh boundless enthusiasm in Russia. Since his death, however, his fame as a genius of the first water has gone on steadily increasing ; and he now stands recognizedly at the head of French composers.

### THREE MOVEMENTS FROM THE “ ROMEO AND JULIET ” SYMPHONY, OP. 17.

HECTOR BERLIOZ.

The full title of this, Berlioz’s fourth symphony, is “ Romeo and Juliet, grand dramatic symphony, with chorus, soli, and prologue in choral recitative, after Shakspeare ; text by Émile Deschamps, music by Hector Berlioz, op. 17.” Berlioz’s four symphonies are numbered respectively op. 14a, 15, 16, and 17 ; but they were not composed nor first publicly performed in this order. The first, the *symphonie fantastique* (op. 14a), which forms the first part of the *Épisode de la vie d’un artiste* (op. 14), took the composer some time to write : it was finished by 1830, in which year it was brought out at the Conservatoire in Paris. The second, the *symphonie funèbre et triomphale* (for military band, to which the composer afterwards added string-parts *ad libitum*), was written the last of all, in 1840, for the translation of the remains of the victims of the revolution of July, 1830, and the inauguration of the Bastille Column ; it was first given in the open air, on the place de la Bastille. The third, *Harold en Italie* (op. 16), was written and given in 1834, and the fourth, *Roméo et Juliette* (op. 17), in 1839.

The composition of both the last two symphonies had much to do with Paganini, the great violinist. Paganini came to Berlioz one day, saying that he had a wonderful Stradivarius viola on which he was very anxious to play in public, but knew of no concerto for the instrument ; would not Berlioz write him one ? Berlioz replied that he had never written a concerto for any instrument, playing none himself, and that he thought a good concerto could be written only by a virtuoso. But, as Paganini insisted on his writing one for him, he undertook the task. When he had finished the sketch of the first movement, he showed it to Paganini ; but the violinist was sorely disappointed in it. The viola part was of all too modest dimensions in comparison with the disproportionate amount of work Berlioz had given to the orchestra ; in fact, the thing was not a concerto at all, but an orchestral piece with viola *obbligata*. Paganini at once said, “ That will not do for me ; you have given me too many rests ! ” Berlioz answered that that was just what ought to have been expected of him, and that Paganini could not do better than follow his original suggestion, and write the concerto himself. So the affair came to nothing, in so far as Paganini was concerned ; but Berlioz completed the work in his own way, and it became the *Harold in Italy* symphony. When the work was brought out at

the Conservatoire, Paganini came to hear the performance, and was so delighted that, when the symphony was over, he stepped up upon the stage and kissed Berlioz before the audience and orchestra. Berlioz was miserably poor at the time, beside being much out of health; he took cold at the performance of *Harold*, and was soon confined to his bed. A few days later he got a note from Paganini, full of expressions of the profoundest admiration for the symphony, and begging him to accept an enclosed check for 20,000 francs as a token of friendship and respect.\* This munificent gift placed Berlioz, for a while at least, in comparatively easy circumstances: he used the money to pay off some crying debts, and especially to "buy leisure," which he devoted to writing the *Romeo and Juliet* symphony, dedicating the work to Paganini.

It was currently reported that, when Berlioz, years before, saw Harriet Smithson, the Irish actress, act Juliet at the Odéon in Paris, he had cried out that he would make that woman his wife, and write his greatest symphony on that tragedy; of which report Berlioz characteristically said, "I *did* both things, but I never *said* anything of the sort!"

*Romeo and Juliet* is Berlioz's only choral symphony, the idea being probably suggested to him by Beethoven's ninth. It begins with a vivacious orchestral movement, descriptive of the street fights between the Capulets and Montagues, and closing with strong recitative-like passages for the brass, suggestive of the intervention of the Prince of Verona. Next follows a passage for unaccompanied (or scarcely accompanied) chorus narrating the story of the tragedy,—an idea afterwards copied by Gounod in the prologue of his opera; then come some strophes in praise of Shak-

\* It came out afterwards, but not till after Berlioz's death, that little, if any, of the money came out of Paganini's pocket. The great violinist was noted for being one of the stingiest of men, and was, moreover, in great pecuniary straits at the time; he was induced by Jules Janin, the famous literary and dramatic critic on the *Journal des Débats* (on which paper Berlioz was the musical critic), to lend his name to a pious fraud which would help the needy Berlioz, and also do something toward increasing Paganini's popularity so soon as his "generosity" should become publicly known. The true source from which the 20,000 francs came has never been discovered, but the part Paganini played in the transaction was afterwards revealed to Ferdinand Hiller by Liszt. The sum was probably made up by subscription, and it is more than likely that a goodly part of it came out of Liszt's pocket.

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spere for a contralto voice, and a little choral Scherzo for tenor solo, male chorus, and orchestra, the text of which is a free version of Mercutio's story of Queen Mab. This ends the first part, or Prologue, of the symphony. The second part consists of a brilliant orchestral movement with slow introduction, descriptive of Romeo brooding over his love in solitude, and of the festival at Capulet's house. The third part is an orchestral picture of the balcony-scene; and the fourth, an orchestral Scherzo entitled *Queen Mab*. The fifth part begins with the solemn choral music accompanying Juliet's funeral procession; this is followed by an orchestral description of the tomb-scene, with the death of the lovers, which leads immediately to the choral Finale,—the crowd breaking into the tomb and finding the dead bodies of the two lovers, Friar Laurence's appeal to the Capulets and Montagues, and the final oath of reconciliation of the two families.

The movements (purely orchestral) given at this concert are entitled: I. "Romeo alone; melancholy; concert and ball; grand fête at the house of Capulet." II. "Love-scene." III. "Queen Mab, or the dream-fairy."

The first of these orchestral scenes begins with a vague, dreamy, almost recitative-like phrase in the first violins alone, and carried on for twenty measures with hardly any accompaniment: it is a picture of melancholy solitude. Soon a warm love-melody unfolds itself on the violins and some of the softer wind instruments, over a waving arpeggio figure in the second violins, a close *tremolo* in the violas, and a firm bass in the 'celli, double-basses, and bassoons. The harmony is enriched with all the subtle and glowing orchestral color of which Berlioz was an acknowledged master; the melody is developed at some length, when, as it dies away, the violins and violas suddenly strike up a lively, strongly marked dance-rhythm, but softly, as if heard from a distance; the clarinet and bassoon murmur a phrase of a dance-tune, and, amid soft, tremulous harmonies in the strings, the drums and tambourine repeat the rhythmic pulsation of the dance. Over a *pizzicato* arpeggio accompaniment the oboe and clarinet now sing a second love-song, through which we hear at moments the dance-rhythm sounding afar off on the drums and tambourine; this melody is especially associated with Romeo, almost as a *Leitmotiv*, and reappears later in the movement. Soon, with the beginning of the *Allegro* (Ball-Scene), the second violins, violas, and horns dash in with the dance-rhythm, while the basses creep in with fragments of the dance-tune, working up in gradual *crescendo* to an outburst of the full orchestra; and, after a moment's silence, the brilliant dance-melody itself appears, played by the first violins and violas in octaves, against a rhythmic accompaniment in the other strings and bright ascending *arpeggi* in the wood-wind and horns. This theme is developed at great length in Berlioz's peculiar brilliant and fantastic fashion until, after a long climax, Romeo's love-song is sung in its original slow tempo by the wood-wind, cornets, and first trombone, while the rest of the orchestra precipitates itself once more upon the dance-melody, playing it against the other as a brilliant, lively counter-theme,—a favorite device of Berlioz's. Then both the love-song and the dance-music die away; bits

of the dance-theme enter fugally in the wind instruments against a slower descending phrase in the strings and bassoons; the working-out proceeds, more fitfully and spasmodically than before. You feel that rat-catcher Tybalt has scented out the party of Montagues, and that fighting and sharp strokes are in the air; you hear the clash of swords (on the cymbals) and the hurried rush of excited youths. Still the dance-music sounds above it all, and the ball-scene ends brilliantly; in a fight?—who knows? This movement is scored for an orchestra which may well be taken as a sample of the full band for which Berlioz habitually wrote when marshalling together his full resources: 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pair of kettle-drums, big-drum and cymbals, 2 harp-parts (with “at least two” harps on a part), and the usual strings. There is no bass-tuba or ophicleide, no English-horn, nor bass-clarinet.

The next movement (Balcony-Scene) was Berlioz’s especial favorite among all his slow movements: it is at once a musically developed and coherent composition and a most wondrously poetic and close piece of tone-painting. Almost every important incident, every glowing phrase and change of emotion in Shakspeare’s scene, is here reflected in the music. It begins with a calm, melodious passage in the ’celli and violas, suggestive of the tranquil Italian night, the second violins coming in ever and anon with a little whispering figure; against this calm background you can almost hear the first violins and English-horn and clarinet say: “What light through yonder window breaks? It is the east, and Juliet is the sun!” Soon the ’celli and horn come in with the love-melody,—the principal theme of the movement,—not fully developed as yet, but merely hinted at over so strange and unearthly a harmony that Berlioz thought it necessary to add the following foot-note at one point: “There are no errors here, this chord is really the chord of C-sharp minor.” The tranquil theme of the ’celli and violas returns, with Juliet’s eyes shining over it; the

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movement grows more animated, and soon the love-theme bursts forth in all its splendor in the violas, 'celli, bassoon, and English-horn. It is interrupted by an *Allegro agitato* (2-4 time), in which we plainly recognize the nurse calling Juliet away, her hurried answers, and Romeo's pleading. But the love-melody returns, and is worked out at great length, with all the glowing resources of Berlioz's matchless orchestration. There is another interruption; and then Romeo at last departs, the movement closing in hushed *pianissimo*.

Of the Scherzo, *Queen Mab, or the Dream-fairy*, the best possible analysis is the following passage from Shakspeare:—

MERCUTIO. O then, I see, Queen Mab hath been with you.

She is the fairies' midwife; and she comes  
 In shape no bigger than an agate-stone  
 On the forefinger of an alderman,  
 Drawn with a team of little atomies  
 Athwart men's noses as they lie asleep:  
 Her wagon-spokes made of long spinners' legs;  
 The cover, of the wings of grasshoppers;  
 The traces, of the smallest spiders' web;  
 The collars, of the moonshine's watery beams;  
 Her whip, of cricket's bone; the lash, of film;  
 Her wagoner, a small gray-coated gnat,  
 Not half so big as a round little worm  
 Prick'd from the lazy finger of a maid:  
 Her chariot is an empty hazel-nut,  
 Made by the joiner squirrel, or old grub,  
 Time out of mind the fairies' coach-makers.  
 And in this state she gallops night by night  
 Through lovers' brains, and then they dream of love;  
 O'er courtiers' knees, that dream on court'sies straight  
 O'er lawyers' fingers, who straight dream on fees;  
 O'er ladies' lips, who straight on kisses dream,—  
 Which oft the angry Mab with blisters plagues,  
 Because their breaths with sweet-meats tainted are:  
 Sometimes she gallops o'er a courtier's nose,  
 And then dreams he of smelling out a suit;  
 And sometime comes she with a tithe-pig's tail,  
 Tickling a parson's nose as 'a lies asleep,  
 Then dreams he of another benefice:  
 Sometimes she driveth o'er a soldier's neck,  
 And then dreams he of cutting foreign throats,  
 Of breaches, ambuscadoes, Spanish blades,  
 Of healths five fathoms deep; and then anon  
 Drums in his ear, at which he starts, and wakes;  
 And, being thus frightened, swears a prayer or two,  
 And sleeps again.

True, I talk of dreams;  
 Which are but children of an idle brain,  
 Begot of nothing but vain fantasy;  
 Which is as thin of substance as the air;  
 And more inconstant than the wind, who woos  
 Even now the frozen bosom of the north,  
 And, being angered, puffs away from thence,  
 Turning his face to the dew-dropping south.

Nearly all of this will be found reflected in the music, especially the "puffs away from thence" with which the movement ends. The curious effect of the accompaniment to the quaint melody of the flute and English-horn in the trio is produced by the violins sustaining chords in several parts in *altissimo* (so called) artificial harmonics.



CONCERTO FOR VIOLIN, IN D MAJOR, OP. 61. LUDWIG VAN BEETHOVEN.  
(*First Movement.*)

Beethoven's only violin-concerto seems to have been something of a favorite with the master; for he arranged the solo part for pianoforte (leaving the orchestral parts the same), publishing it also in this form, as a pianoforte-concerto. The work, in its original shape, was first played by Clement, leading first violin in the orchestra of the Theater an der Wien, for whom it was written, at a concert given by him on December 23, 1806. Beethoven was often behindhand with works promised to distinguished solo-players; and there is evidence that this was the case with the present concerto,—that it was written in a hurry, ready just in the nick of time for the concert, at which the unlucky Clement had to play it at sight. What the performance must have been like is easy to imagine, for the work still stands as one of the most difficult compositions for violin extant. After the performance Beethoven spent much time and labor on revising and emending the solo part. But the concerto was seldom played, and could not be considered as belonging to the current repertory of violinists until

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Joseph Joachim revived it many years later. Since then it has stood undisputed at the head of all violin-concertos. Its extreme length has generally stood in the way of the entire work being played; and violinists in general have been fond of playing only the first movement, as is done at this concert.

The first movement (*Allegro, ma non troppo*; in D major, 4-4 time) begins with four soft strokes of the kettle-drums on D, the first theme then entering in the oboes, clarinets, and bassoons. After the first phrase of the theme the four kettle-drum strokes are repeated on A, the wind instruments following with the second phrase. Now comes an original stroke of genius, such as no one but Beethoven would ever have thought of. During the silence of the rest of the orchestra the first violins now give out four soft D-sharps; the ear is completely thrown off the track by them, and has not the faintest idea what is coming next! Is this D-sharp the leading-note of E minor? or what is it? No one can tell; the only impression it makes is that of being completely foreign to the key. With the next measure, however, light comes: the D-sharp was a semi-tone *appoggiatura* below E, the 5th of the dominant chord of D major, and this chord (with its 7th) now explains the problematic note. The first theme (eighteen measures long) is followed immediately by a subsidiary in the same key, which, after a transition by deceptive cadence to B-flat major, returns once more to the tonic, in which key the melodious second theme appears. Here is an irregularity: the second theme in the tonic! This theme, which is only eight measures long, is given out by the wood-wind and horns, then repeated in D minor by the violins in octaves against a running contrapuntal accompaniment in the violas and 'celli, and developed at some length. It, in turn, is followed by a short subsidiary, which, working up to a climax, makes way for the triumphant conclusion-theme (still in the tonic), which brings the first part of the movement to a close by half-cadence on the chord of the dominant. Now the solo violin steps in, and after a brief cadenza takes up the first theme. The first part of the movement is repeated, as is customary in concertos, the solo instrument either playing the themes itself or else embroidering them with cunning figural tracery; it is to be noted, however, that in this repetition of the first part the second theme and what follows it are in the dominant, instead of the tonic, as at first. Here, too, the conclusion-theme is worked up to a longer climax than before, the solo violin running through *bravura* scale-passages, *arpeggi*, and a series of ascending trills such as commonly lead up to a resounding *tutti* in a concerto. The *tutti* bursts in in F major, and the free fantasia begins: for some time the working-out is confided to the orchestra, until at last the solo violin comes in with almost the same cadenza that it did at first, only now in C major; modulating soon to B minor, in which key the first theme reappears.

The remainder of the working-out is long and exceedingly brilliant. The third part of the movement begins with the regular return of the first theme in the tonic, D major, but now given out *fortissimo* by the full orchestra in a resounding *tutti*, the solo violin stepping in at the first subsidiary, following the development quite as it did in the first part, now playing the themes, now embroidering them. The conclusion-theme is worked up to a similar climax as in the repetition of the first part, leading to a strong *tutti*, which comes to a stop with a hold on a dominant A. Here comes the traditional, customary free unaccompanied cadenza for the solo instrument, in which the solo player is to show all his virtuosity. The cadenza used by Mr. Kneisel at this concert is by Joachim. After the cadenza a short Coda brings the movement to a close.



A SIEGFRIED IDYL.

RICHARD WAGNER.

*Moving quietly (E major), 4-4.*

This little orchestral piece of Wagner's (scored for only 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and strings) was written at Trieb-schen, on the Lake of Lucerne, in 1871. The themes are all taken from *Der Ring des Nibelungen*, especially from the third drama of the tetralogy *Siegfried*; but it has otherwise little connection with that work. Its title refers to Wagner's son Siegfried, who was born while the composition of the drama was in progress, and was named after its hero. It was meant as a birthday gift to Wagner's wife, and was performed on her birthday morning, on the stairway of the villa at Trieb-schen, by a small orchestra, collected from Zürich and Lucerne, and drilled by Hans Richter, who played the trumpet part, while Wagner conducted in person. Richter was an inmate in Wagner's household at the time. The first public performance of the *Idyl* was at Mannheim, in the course of the same year.

It begins quietly in E major with the theme taken from the great love-scene in the third act of *Siegfried*, at Brünnhilde's words: "*Ewig war ich,*

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*ewig bin ich, ewig in süß sehrender Wonne — doch ewig zu deinem Heil!*" (I have been forever, I am eternal, ever in sweet yearning ecstasy — but ever to thy salvation!). The strings take up this theme, and work it out wholly independent of its development in *Siegfried*. Soon the wooden wind instruments come in one after another, and weave around it a phrase from the slumber-motive in the last scene (Wotan's Farewell) in *Die Walküre*. After a short climax the basses and then the violins bring in a phrase of two descending notes — the interval is not always the same, but is generally a minor 7th or a major 6th — taken from Brünnhilde's "*O Siegfried! Siegfried! Sieh' meine Angst!*" (O Siegfried! Siegfried! See my terror!), from the love-scene above mentioned. This inconspicuous little phrase assumes a considerable thematic importance in the course of the *Idyl*. All these themes are worked up in very various shapes for some time,\* when a series of trills in the first violins leads to one of those episodes of pure, glowing tone-color for which Wagner is noted. More trills introduce the second motive (in 3-4 time) in Brünnhilde's speech to Siegfried first referred to, at her words, "*O Siegfried, Herrlicher! Hort der Welt!*" (O Siegfried, thou lordly one! Treasure of the world!) This is worked out, first by the wind instruments, then by the strings, and is at last interwoven with the themes previously introduced.

A brilliant climax is immediately followed by the sudden announcement on the horn of the theme of Siegfried's little song in the first act, where he threatens Mime with going out into the world, never to return to his native woods. This theme is, however, here given out in the shape in which it appears in the final climax of the love-scene in the third act, at Brünnhilde's words: "*Fahr' hin, Walhall's leuchtende Welt!*" (Farewell, shining world of Valhalla!) Upon this motive as a background the flute and clarinet embroider bits of the bird-song from the *Waldweben* in the second act, until it is cut short by a measure of simultaneous trills that sounds, as a certain listener once said, "like the warbling of a thousand canaries," and the strings dash into the accompanying figure to Siegfried's "*Ein herrlich Gewässer wogt vor mir*" (A splendid sea billows before me) in the love-scene. All the thematic material in this poetic little composition has now been enumerated. The remainder of the piece is devoted to still further working-out, often of an elaborate description, of this material.

\* There is one figure which comes in after a while in the wind instruments, and is a good deal insisted on, which the present writer is free to confess he cannot trace to any passage in the *Nibelungen*.

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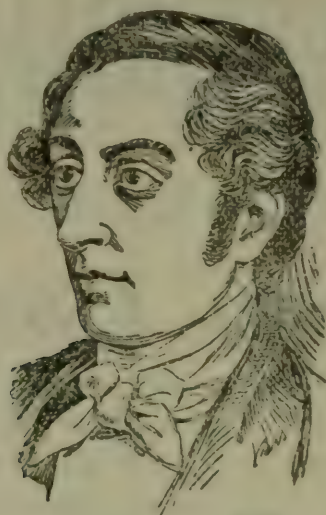
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three or even four themes often appearing simultaneously, but without producing the slightest sense of confusion. Modest as the array of instruments is in the score, Wagner has here given as convincing a proof of his wonderful mastery in the art of orchestration as in any of his larger works. The volume and power of tone he has drawn from this small orchestra are at times astounding.



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centres of Germany, and also in New York, it has never been able to maintain a prominent place in the repertory.

An anecdote is told of the first production in Berlin of the opera of *Euryanthe*, that its failure with the public was largely due to a pun made by some of Weber's opponents in that city, who said that the true title was not *Euryanthe*, but *Ennuyante*,—a pun which, as Berlioz rightly observed; had not even the merit of being good French; "for," said he, "we do not say that a work is *ennuyante*, but that it is *ennuyeuse*."

The overture, however, has long been a regular item in the repertory of all fine orchestras. If not Weber's most brilliant, it is certainly his most carefully written overture, the one which his imitators have oftenest taken for a model. It has no slow introduction, but begins immediately with the characteristically Weberian *allegro* rush for the full orchestra. After two phrases of this furious first theme comes its subsidiary, a vigorous melody taken from Adolar's great air in the first act of the opera, given out by all the wind instruments. These two themes are worked up together with great vigor until, after a pause, a phrase on the 'celli leads to the second theme, a graceful *cantilena* sung by the first violins. There is no conclusion-theme, but the first part of the overture ends with some brilliant imitative writing on the first theme and its subsidiary. Just as one expects the working-out to begin comes one of the most beautiful and romantic episodes in all Weber,—a slow passage, in which eight muted violins play long-drawn, mysterious, almost unearthly harmonies over a hushed *tremolo* of the violas. Nothing Weber ever wrote is more poetic, nor, for matter of that, more famous. Then the workings-out begins with some rather labored fugal writing: in this style Weber was less at home; but he brings himself brilliantly out of the wood, and the third part of the overture is as glorious as the first.

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### PROGRAMME.

Hector Berlioz, Three Movements from the "Romeo and Juliet" Symphony,  
Op. 17

|           |   |           |     |
|-----------|---|-----------|-----|
| Part II.  | Fête at Capulet's House: Andante malinconico e<br>sostenuto (F major) | - - - - - | 4-4 |
|           | Allegro (F major)   | - - - - - | 2-2 |
| Part III. | Love-scene: Adagio (A major)  | - - - - - | 6-8 |
| Part IV.  | Queen Mab, Scherzo: Prestissimo (F major)                             | - - - - - | 3-8 |
|           | Trio: Allegretto (D minor)  | - - - - - | 3-4 |

Schubert - - - - Song with Orchestra, "Die Allmacht"  
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Anton Rubinstein - - - - Ballet-Music from "Feramors"  
I. Dance of Bayaderes I. Allegretto (B-flat major) - 2-4  
II. Candle-dance of the Brides of Kashmire; moderato  
con moto (D minor) - - - - - 3-4

Richard Wagner - - Overture to "Tannhaeuser," in E major  
Andante maestoso (E major) - - - - - 3-4  
Allegro (E major) - - - - - 2-2

Richard Wagner - Wotan's Farewell and Fire-Charms, from "Die  
Walkuere"

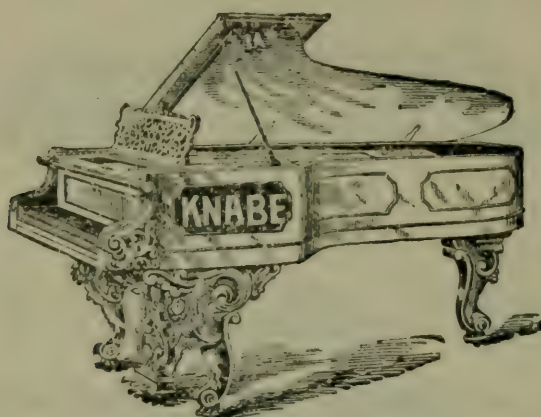
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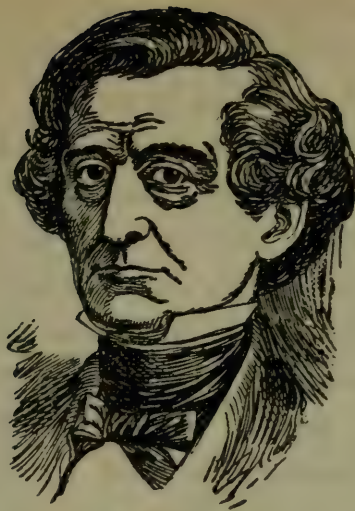
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HECTOR-LOUIS BERLIOZ (born at la Côte-Saint-André, near Grenoble, France, December 11, 1803, died in Paris, March 9, 1869) has long been regarded as the true father of modern orchestration. He is also to be noted as the first promoter of the modern romantic movement in Music in France,—as Victor Hugo was in Poetry and the Drama,—and the one who gave the first strong impulse to orchestral composition in that country. In some ways Berlioz stands out as an almost unique exception among composers of genius: one might say that he stands among great composers much as Australia does among continents. A certain naturalist once said of Australia that all rules go by contraries there: “We find the pear growing with the big end next the stem, mammals with the bills and breast-bone of birds (Duck-billed Platypus and Echidna), and birds without wings (Apteryx).” In like manner Berlioz brilliantly exemplifies the opposite of some of the rules that commonly apply to men of genius. Most great composers—unless, like Mozart, Schubert, and Mendelssohn, they

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die young — have three successive “manners,” or periods : first, the period of imitation, when their style reflects that of their teachers or of the great predecessors whom they have taken as models ; next, the period of budding originality and the formation of an individual style ; and, last, the period in which their individual genius finds full expression and their peculiar style is completely formed,—the period in which they exploit new and hitherto unexplored domains in their art. Berlioz’s life and art-work show almost diametrically the opposite of this. His earliest compositions show the most absolute originality, in form, conception, character of melodic material, and expression ; then he passes through a period in which his style gains in solidity and mastery, in which he acquires greater power of fixing his conceptions and giving them an intelligible and plastic form ; and, lastly, we find him reaching a period in which his style becomes more simplified, and even reflects the influence of great composers (notably Gluck) who had gone before him. One of his most marked traits was his absolute melodic originality, and this shows itself in his works from the very beginning. Take, for instance, the opening *adagio* melody in the Introduction of his *Fantastic* symphony, a melody taken note for note from a song he wrote when only twelve years old : it is individual as possible, it does not remind one in the least of anything ever written by any other composer, it is Berlioz through and through, Berlioz all over, and nothing but Berlioz. Even the quaintly uncanny theme of the flute and English-horn in the Trio of his *Queen Mab* Scherzo in the *Romeo and Juliet* symphony, written when he was at the height of his second manner, is not more thoroughly his own ! And, what is most curious, we find this uniqueness of melodic character far less prevalent in his latest works : in his

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*Troyens* not only the frequent greater simplicity of style, but the very cut of many of the melodies themselves, remind one of Gluck, Spontini, or Salieri.

In the matter of orchestration Berlioz followed the same direction composers had taken ever since the form of the classic orchestra had been solidly established by Gluck and Haydn,—a form which had been preserved in all its essentials even by Beethoven; but the onward step taken by Berlioz, albeit still distinctly in the same direction, was so long and important that it really carried him well past the boundary line of the classic method, and opened a new year of orchestral treatment.

From Haydn to Beethoven the strings had been the true basis and foundation of the orchestra; the two other groups of instruments—the wood-wind on the one hand, and the brass-wind and percussion on the other—had been used mainly for the sake of coloring. But with Berlioz, the liberation of the wind instruments and instruments of percussion from their whilom secondary position became complete: he divided the whole orchestra into four independent, if mutually co-operant, groups, all of which stood virtually on an equal footing. These were the strings, the wood-wind, the brass-wind, and the instruments of percussion (the horns, although technically brass instruments, were treated by him as belonging either to the wood-wind or the brass-wind group, according to circumstances). More than this, not content with the old method of using one group (generally the strings) to *accompany* one or more instruments belonging to another, he would often unite together instruments belonging to different groups in a way to form essentially a new combination in which no one set could properly be said merely to *accompany* the other, but all the co-operant instruments were treated on an equality. The rôle he as-

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signed to the instruments of percussion was especially new and of unprecedented importance. No doubt stray hints at his method of treating the orchestra are to be found in Beethoven and even as far back as Mozart and Haydn; but Berlioz was the first to reduce it to a system, and to make that system the basis of his whole style of orchestration. In this he was enthusiastically followed by Meyerbeer, Liszt, Wagner, and other modern composers. Wagner indeed went a step farther in often making the quartet of horns the real centre and pivot of the orchestra; but even in this Wagner was not wholly original, for we find in Berlioz's works instances enough of a tendency to do this very thing, to show that, had he not been hampered by the old plain horn being still in general use in France in his day (instead of the modern chromatic instrument), he might have used the horn-quartet quite as Wagner did after him.

Although a musical come-outer and "new light" in his day, Berlioz never had any sympathy with the Wagnerian movement. True, he was a firm believer in the poetic or dramatic expressive power of Music, and in his creative work felt the need of a poetic—in contradistinction to a purely musical—inspiration; for his genius to show itself in its full splendor, he had to be inspired by some definite poetic or dramatic subject. But in his eyes the absolute melody was the true musical unit, and he utterly refused to admit that the harmony between Music and Poetry should go beyond an ideal identity of emotional-expressive aim. He was a profound admirer of Beethoven, Weber, and Gluck in Music, and of Shakspeare and Goethe in poetry: one of his symphonies (*Roméo et Juliette*) and one of his operas (*Béatrice et Bénédict*) were based on Shaksperian subjects, and he drew the inspiration for his *Damnation de Faust* from Goethe's great drama. Virgil was another of his gods; and the text of his *Troyens*,—a "cyclis" of two operas: *la Prise de Troie* and *les Troyens à Carthage*,—which he wrote himself, was based on the *Æneid*. During his lifetime he was cruelly ignored in France, though his works won respectful recognition in Germany and excited well-nigh boundless enthusiasm in Russia. Since his death, however, his fame as a genius of the first water has gone on steadily increasing; and he now stands recognizedly at the head of French composers.

### THREE MOVEMENTS FROM THE "ROMEO AND JULIET" SYMPHONY, OP. 17.

HECTOR BERLIOZ.

The full title of this, Berlioz's fourth symphony, is "Romeo and Juliet, grand dramatic symphony, with chorus, soli, and prologue in choral recitative, after Shakspeare; text by Émile Deschamps, music by Hector

Berlioz, op. 17." Berlioz's four symphonies are numbered respectively op. 14a, 15, 16, and 17; but they were not composed nor first publicly performed in this order. The first, the *symphonie fantastique* (op. 14a), which forms the first part of the *Épisode de la vie d'un artiste* (op. 14), took the composer some time to write: it was finished by 1830, in which year it was brought out at the Conservatoire in Paris. The second, the *symphonie funèbre et triomphale* (for military band, to which the composer afterwards added string-parts *ad libitum*), was written the last of all, in 1840, for the translation of the remains of the victims of the revolution of July, 1830, and the inauguration of the Bastille Column; it was first given in the open air, on the place de la Bastille. The third, *Harold en Italie* (op. 16), was written and given in 1834, and the fourth, *Roméo et Juliette* (op. 17), in 1839.

The composition of both the last two symphonies had much to do with Paganini, the great violinist. Paganini came to Berlioz one day, saying that he had a wonderful Stradivarius viola on which he was very anxious to play in public, but knew of no concerto for the instrument; would not Berlioz write him one? Berlioz replied that he had never written a concerto for any instrument, playing none himself, and that he thought a good concerto could be written only by a virtuoso. But, as Paganini insisted on his writing one for him, he undertook the task. When he had finished the sketch of the first movement, he showed it to Paganini; but the violinist was sorely disappointed in it. The viola part was of all too modest dimensions in comparison with the disproportionate amount of work Berlioz had given to the orchestra; in fact, the thing was not a concerto at all, but an orchestral piece with viola *obbligata*. Paganini at once said, "That will not do for me; you have given me too many rests!" Berlioz answered that that was just what ought to have been expected of him, and that Paganini could not do better than follow his original suggestion, and write the concerto himself. So the affair came to nothing, in so far as Paganini

---

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was concerned ; but Berlioz completed the work in his own way, and it became the *Harold in Italy* symphony. When the work was brought out at the Conservatoire, Paganini came to hear the performance, and was so delighted that, when the symphony was over, he stepped up upon the stage and kissed Berlioz before the audience and orchestra. Berlioz was miserably poor at the time, beside being much out of health ; he took cold at the performance of *Harold*, and was soon confined to his bed. A few days later he got a note from Paganini, full of expressions of the profoundest admiration for the symphony, and begging him to accept an enclosed check for 20,000 francs as a token of friendship and respect.\* This munificent gift placed Berlioz, for a while at least, in comparatively easy circumstances : he used the money to pay off some crying debts, and especially to "buy leisure," which he devoted to writing the *Romeo and Juliet* symphony, dedicating the work to Paganini.

It was currently reported that, when Berlioz, years before, saw Harriet Smithson, the Irish actress, act Juliet at the Odéon in Paris, he had cried out that he would make that woman his wife, and write his greatest symphony on that tragedy ; of which report Berlioz characteristically said, "I *did* both things, but I never *said* anything of the sort !"

*Romeo and Juliet* is Berlioz's only choral symphony, the idea being probably suggested to him by Beethoven's ninth. It begins with a vivacious orchestral movement, descriptive of the street fights between the Capulets and Montagues, and closing with strong recitative-like passages for the brass, suggestive of the intervention of the Prince of Verona. Next follows a passage for unaccompanied (or scarcely accompanied) chorus narrating the story of the tragedy,—an idea afterwards copied by Gounod in the prologue of his opera ; then come some strophes in praise of Shakspeare for a contralto voice, and a little choral Scherzo for tenor solo, male chorus, and orchestra, the text of which is a free version of Mercutio's story of Queen Mab. This ends the first part, or Prologue, of the symphony. The second part consists of a brilliant orchestral movement with slow introduction, descriptive of Romeo brooding over his love in solitude, and of the festival at Capulet's house. The third part is an orchestral picture of the balcony-scene ; and the fourth, an orchestral Scherzo entitled *Queen Mab*. The fifth part begins with the solemn choral music accompanying Juliet's funeral procession ; this is followed by an orchestral description of the tomb-scene, with the death of the lovers, which leads immediately to the choral Finale,—the crowd breaking into the tomb and finding the dead bodies of the two lovers, Friar Laurence's appeal to the Capulets and Montagues, and the final oath of reconciliation of the two families.

\* It came out afterwards, but not till after Berlioz's death, that little, if any, of the money came out of Paganini's pocket. The great violinist was noted for being one of the stingiest of men, and was, moreover, in great pecuniary straits at the time ; he was induced by Jules Janin, the famous literary and dramatic critic on the *Journal des Débats* (on which paper Berlioz was the musical critic), to lend his name to a pious fraud which would help the needy Berlioz, and also do something toward increasing Paganini's popularity so soon as his "generosity" should become publicly known. The true source from which the 20,000 francs came has never been discovered, but the part Paganini played in the transaction was afterwards revealed to Ferdinand Hiller by Liszt. The sum was probably made up by subscription, and it is more than likely that a goodly part of it came out of Liszt's pocket.

The movements (purely orchestral) given at this concert are entitled : I. "Romeo alone ; melancholy ; concert and ball ; grand fête at the house of Capulet." II. "Love-scene." III. "Queen Mab, or the dream-fairy."

The first of these orchestral scenes begins with a vague, dreamy, almost recitative-like phrase in the first violins alone, and carried on for twenty measures with hardly any accompaniment : it is a picture of melancholy solitude. Soon a warm love-melody unfolds itself on the violins and some of the softer wind instruments, over a waving arpeggio figure in the second violins, a close *tremolo* in the violas, and a firm bass in the 'celli, double-basses, and bassoons. The harmony is enriched with all the subtle and glowing orchestral color of which Berlioz was an acknowledged master ; the melody is developed at some length, when, as it dies away, the violins and violas suddenly strike up a lively, strongly marked dance-rhythm, but softly, as if heard from a distance ; the clarinet and bassoon murmur a phrase of a dance-tune, and, amid soft, tremulous harmonies in the strings, the drums and tambourine repeat the rhythmic pulsation of the dance. Over a *pizzicato* arpeggio accompaniment the oboe and clarinet now sing a second love-song, through which we hear at moments the dance-rhythm sounding afar off on the drums and tambourine ; this melody is especially associated with Romeo, almost as a *Leitmotiv*, and reappears later in the movement. Soon, with the beginning of the *Allegro* (Ball-Scene), the second violins, violas, and horns dash in with the dance-rhythm, while the basses creep in with fragments of the dance-tune, working up in gradual *crescendo* to an outburst of the full orchestra ; and, after a moment's silence, the brilliant dance-melody itself appears, played by the first violins and violas in octaves, against a rhythmic accompaniment in the other strings and bright ascending *arpeggi* in the wood-wind and horns. This theme is developed at great length in Berlioz's peculiar brilliant and fantastic fashion until, after a long climax, Romeo's love-song is sung in its original slow tempo by the wood-wind, cornets, and first trombone, while the rest of the orchestra precipitates itself once more upon the dance-melody, playing it against the other as a brilliant, lively counter-theme,—a favorite device of Berlioz's. Then both the love-song and the dance-music die away ; bits of the dance-theme enter fugally in the wind instruments against a slower descending phrase in the strings and bassoons ; the working-out proceeds, more fitfully and spasmodically than before. You feel that rat-catcher Tybalt has scented out the party of Montagues, and that fighting and sharp strokes are in the air ; you hear the clash of swords (on the cymbals) and the hurried rush of excited youths. Still the dance-music sounds above it all, and the ball-scene ends brilliantly ; in a fight?—who knows? This movement is scored for an orchestra which may well be taken as a sample of the full band for which Berlioz habitually wrote when marshalling together his full resources : 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pair of kettle-drums, big-drum and cymbals, 2 harp-parts (with "at least two" harps on a part),



and the usual strings. There is no bass-tuba or ophicleide, no English-horn, nor bass-clarinnet.

The next movement (Balcony-Scene) was Berlioz's especial favorite among all his slow movements: it is at once a musically developed and coherent composition and a most wondrously poetic and close piece of tone-painting. Almost every important incident, every glowing phrase and change of emotion in Shakspeare's scene, is here reflected in the music. It begins with a calm, melodious passage in the 'celli and violas, suggestive of the tranquil Italian night, the second violins coming in ever and anon with a little whispering figure; against this calm background you can almost hear the first violins and English-horn and clarinet say: "What light through yonder window breaks? It is the east, and Juliet is the sun!" Soon the 'celli and horn come in with the love-melody,—the principal theme of the movement,—not fully developed as yet, but merely hinted at over so strange and unearthly a harmony that Berlioz thought it necessary to add the following foot-note at one point: "There are no errors here, this chord is really the chord of C-sharp minor." The tranquil theme of the 'celli and violas returns, with Juliet's eyes shining over it; the movement grows more animated, and soon the love-theme bursts forth in all its splendor in the violas, 'celli, bassoon, and English-horn. It is interrupted by an *Allegro agitato* (2-4 time), in which we plainly recognize the nurse calling Juliet away, her hurried answers, and Romeo's pleading. But the love-melody returns, and is worked out at great length, with all the glowing resources of Berlioz's matchless orchestration. There is another interruption; and then Romeo at last departs, the movement closing in hushed *pianissimo*.

Of the Scherzo, *Queen Mab, or the Dream-fairy*, the best possible analysis is the following passage from Shakspeare: —

MERCUTIO. O then, I see, Queen Mab hath been with you.  
She is the fairies' midwife; and she comes

---

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 Drawn with a team of little atomies  
 Athwart men's noses as they lie asleep:  
 Her wagon-spokes made of long spinners' legs;  
 The cover, of the wings of grasshoppers;  
 The traces, of the smallest spiders' web;  
 The collars, of the moonshine's watery beams;  
 Her whip, of cricket's bone; the lash, of film;  
 Her wagoner, a small gray-coated gnat,  
 Not half so big as a round little worm  
 Prick'd from the lazy finger of a maid:  
 Her chariot is an empty hazel-nut,  
 Made by the joiner squirrel, or old grub,  
 Time out of mind the fairies' coach-makers.  
 And in this state she gallops night by night  
 Through lovers' brains, and then they dream of love;  
 O'er courtiers' knees, that dream on court'sies straight  
 O'er lawyers' fingers, who straight dream on fees;  
 O'er ladies' lips, who straight on kisses dream,—  
 Which oft the angry Mab with blisters plagues,  
 Because their breaths with sweet-meats tainted are:  
 Sometimes she gallops o'er a courtier's nose,  
 And then dreams he of smelling out a suit;  
 And sometime comes she with a tithe-pig's tail,  
 Tickling a parson's nose as 'a lies asleep,  
 Then dreams he of another benefice:  
 Sometimes she driveth o'er a soldier's neck,  
 And then dreams he of cutting foreign throats,  
 Of breaches, ambuscadoes, Spanish blades,  
 Of healths five fathoms deep; and then anon  
 Drums in his ear, at which he starts, and wakes;  
 And, being thus frighted, swears a prayer or two,  
 And sleeps again.

True, I talk of dreams;

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Which are but children of an idle brain,  
Begot of nothing but vain fantasy ;  
Which is as thin of substance as the air ;  
And more inconstant than the wind, who woos  
Even now the frozen bosom of the north,  
And, being angered, puffs away from thence,  
Turning his face to the dew-dropping south.

Nearly all of this will be found reflected in the music, especially the "puffs away from thence" with which the movement ends. The curious effect of the accompaniment to the quaint melody of the flute and English-horn in the trio is produced by the violins sustaining chords in several parts in *altissimo* (so called) artificial harmonics.

BALLET-MUSIC FROM "FERAMORS." . . . . ANTON RUBINSTEIN.

The opera, *Feramors*, text by Julius Rodenberg, music by Anton Rubinstein, was first given in Dresden in 1863. The subject is taken from Thomas Moore's *Lalla Rookh*. Feramors is the young poet who entertains Lalla Rookh with recitations during her journey to Delhi to be married to the sultan. She falls in love with the poet, and finds on her wedding morning that he and the sultan are the same person.

Three numbers from the ballet-music, and a wedding march, in the opera have been published separately, arranged for concert performance, and have held their place in the concert repertory for years. The first of these is the Dance of Bayaderes, No. 1 (*Allegretto*, in B-flat major, 2-4 time). This graceful little dance is based on two themes ; the first given almost throughout by the strings, with the wood-wind and horns coming in on the last beat of every two-measure section to complete the phrase ; the second a florid, Oriental-sounding phrase in the flute, against a more *cantabile* counter-phrase in the strings. The movement is scored for the ordinary orchestra (without trombones), the tambourine playing a conspicuous part in it.

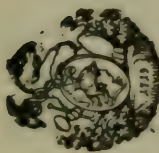
The second selection is the Candle-dance of the Brides of Kashmire (*Moderato con moto*, in D minor, 3-4 time). This is a dainty, waltz-like movement, in which the wood-wind plays a prominent part. There is a Trio in A major in which the violins and violas in octaves play a more sustained melody against a livelier *staccato* counter-theme in the horns, the same *cantilena* being taken up later on by the 'celli and bassoons against running counter-figures in the wood-wind. The D minor waltz is then repeated, the horn and first violins now alternating in playing more *cantabile* phrases

against the lighter waltz-theme in the wood-wind. The score is the same as in the preceding selection, save that the triangle is now substituted for the tambourine.



OVERTURE TO "TANNHÄUSER," IN E MAJOR . . . RICHARD WAGNER.

Ever since 1861, when Wagner remodelled portions of the opera for its performance at the Académie Impériale de Musique in Paris, there have been really two overtures to *Tannhäuser*,—the regular prelude, or *Vorspiel*, to the opera and a concert-overture. The latter, which was originally the overture to the opera, but afterwards discarded by the composer, is the one given at this concert. The difference between the two versions is important: both begin alike and remain alike, note for note, up to just before the re-entrance of the theme of the pilgrims' chorus, with its spirally whirl-



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ing violin accompaniment. At this point, right in the midst of the rushing Venus-Mountain music, the newer, "dramatic" version breaks away from the original, and leads directly into the bacchanalian music of the first scene of the opera. In 1861 Wagner had firmly established his principles of the music-drama and his overture to *Tannhäuser* no longer satisfied him; according to his then matured musico-dramatic creed, an overture — or, as he preferred to call it, a *Vorspiel* — must not be a musical *résumé* of the action of an opera, but essentially a prelude to it. He found that the final return of the pilgrims' chorus had no dramatic sense, and therefore cut it out, connecting the overture, as has been said, directly with the first scene of the opera. Perhaps also he may have felt that there were purely musical reasons against retaining the original Coda of the overture; the pilgrims' chant, retaining in E major on three trombones and three trumpets in unison against a doubly and trebly brilliant accompanying figure in the violins, would make the same theme sound dull and ineffective by contrast, when sung in E-flat major by the chorus in the third act of the opera, and to a far less brilliant violin accompaniment. Be this as it may, every consideration was in favor of curtailing the overture to serve as a prelude to the opera; but the original form of the composition was so extraordinarily effective in itself that it has been retained for concert use.

All the themes in the overture to *Tannhäuser* are taken from the music of the opera. There is, to begin with, the pilgrims' chant, which forms the slow introduction to the composition, and returns in the closing Coda with redoubled force and energy. Then, in the *Allegro*, the first theme — spirally ascending in the violas beneath a high *tremolo* on the violins — and all its subsidiaries are taken from the bacchanalian music of the first scene in the Venus-Mountain; the second theme, an impassioned melody sung by the violins against ascending figures in the 'celli, is none other than Tannhäuser's song in praise of Venus, which all but costs him his life in the Singers' Contest in the second act, after gaining him his freedom from the thralldom of Venus in the first. The alluring little episode on the clarinet, near the middle of the movement, is Venus's phrase, — "*Geliebter, komm'! sieh' dort die Grotte!*" (Beloved, come! see the grotto there!), — with which she tries to lure Tannhäuser back to his allegiance to her and her charms in the Venus-Mountain scene in the first act. The overture is so well known and generally popular that little need be said of it by way of explanation. Its form, although somewhat free, does not, however, depart markedly from symphonic traditions,\* and, though all its themes are borrowed from the body of the opera, the working-out and general development are such that the work is by no means properly to be classed with so-

\* Be it remembered that the standard overture-form is essentially that of the first movement of a symphony.

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WOTAN'S FAREWELL TO BRÜNNHILDE AND THE FIRE-CHARM, FROM "DIE WALKÜRE," ACT III. SCENE 3 . . . . . RICHARD WAGNER.

The poetic text to *Die Walküre*, the second drama in the tetralogy, *Der Ring des Nibelungen*, was written (probably) in 1851; the score was completed in Zürich in 1856.\* The drama was first given (without Wagner's authorization) at the Hofoper in Munich on June 26, 1870; its first regular performance, in connection with the rest of the tetralogy, was at Bayreuth on August 14, 1876.

In the last part of the closing scene, given at this concert, Wotan, after telling Brünnhilde, the Valkyr, that she shall be cast into a deep sleep on the mountain top, to become the bride of whoever awakens her, is so far softened by her entreaties that he promises to encircle her with a raging fire, through which only the greatest hero shall succeed in making his way. The text of the scene given is as follows:—

ORIGINAL GERMAN.

ENGLISH PROSE TRANSLATION.

WOTAN.

WOTAN.

[*blickt ihr ergriffen in das Auge, und hebt sie auf.*]

[*looks her in the eye, deeply moved, and raises her up.*]

Leb' wohl, du kühnes,  
herrliches Kind!  
Du meines Herzens  
heiligster Stolz,  
leb' wohl! leb' wohl! leb' wohl!  
Muss ich dich meiden,  
und darf nicht minnig  
mein Gruss dich mehr grüssen;  
sollst du nun nicht mehr  
neben mir reiten,  
noch Meth beim Mahl mir reichen;  
muss ich verlieren  
dich, die ich liebte,  
du lachende Lust meines Auges:—  
ein bräutliches Feuer  
soll dir entbrennen,  
wie nie einer Braut es gebrannt!  
Flammende Gluth  
umglühe den Fels;

Farewell, thou daring, splendid child!  
Thou, the holiest pride of my heart, farewell!  
farewell! farewell! Must I part  
from thee, and shall my welcome no longer  
lovingly greet thee; shalt thou no more ride  
beside me, nor hand me mead at the banquet;  
must I lose thee, thee that I loved,  
thou laughing joy of mine eyes:—a bridal  
fire shall burn for thee, such as ne'er yet  
burned for a bride! Let a flaming glow  
glow around the rock; let it scare the coward  
with consuming terror; let the dastard  
flee Brünnhilde's rock:—for he alone shall  
woo the bride, who is freer than I, the god!

\* It should be remembered that Wagner wrote the texts of the four dramas which constitute *Der Ring des Nibelungen* in their inverse order; namely, *Siegfrieds Tod* in 1848 (remodelled, and its title changed to *Götterdämmerung* before 1855); *Siegfried* (originally entitled *Der junge Siegfried*) in 1850; *Die Walküre* in 1851 (?); and *das Rheingold* in 1851-52. The scores of these four dramas, on the other hand, were written in their regular order, as follows: *Das Rheingold*, begun at Spezzia in 1853, finished in May, 1854; *Die Walküre*, finished in Zürich in May, 1856; *Siegfried*, begun in Zürich in 1857 and carried through up to the *Waldweben* in Act II. in the same year, the whole score finished in 1869; *Götterdämmerung*, begun at Lucerne in 1870, finished at Bayreuth in 1874.



mit zehrenden Schrecken  
scheuch' es den Zagen;  
der Feige fliehe  
Brünnhilde's Fels: —  
denn Einer nur freie die Braut,  
der freier als ich, der Gott!

BRÜNNHILDE.

[*wirft sich ihm gerührt und entzückt in die Arme.*]

WOTAN.

Der Augen leuchtendes Paar,  
das oft ich lächelnd gekos't,  
wenn Kampfes-Lust  
ein Kuss dir lohnte,  
wenn kindisch lallend  
der Helden Lob  
von holden Lippen dir floss: —  
dieser Augen strahlendes Paar,  
das oft im Sturm mir gegläntzt,  
wenn Hoffnungs-Sehnen  
das Herz mir sengte,  
nach Welten-Wonne  
mein Wunsch verlangte  
aus wild webendem Bangen: —  
zum letzten Mal'  
letz' es mich heut'  
mit des Lebewohles  
letztem Kuss!  
Dem glücklicher'n Manne  
glänze sein Stern;  
dem unseligen Ew'gen  
muss es scheidend sich schliessen!  
Denn so — kehrt  
der Gott sich dir ab;  
so küsst er die Gottheit von dir.

[*Er küsst sie auf beide Augen, die ihr so gleich erschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Moos-hügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge, und schliesst ihr dann den Helm fest zu; dann verweilt sein Blick nochmals schmerzlich auf ihrer Gestalt, die er endlich mit dem langen Stahlschilde der Walküre zudeckt.— Dann schreitet er mit feierlichem Entschlusse in die Mitte der Bühne, und kehrt die Spitze seines Speeres gegen einen mächtigen Felsstein.*]

Loge, hör'!  
lausche hieher!  
Wie zuerst ich dich fand

BRÜNNHILDE.

[*throws herself, moved and in ecstasy, into his arms.*]

WOTAN.

The shining pair of eyes, that oft I have smilingly caressed, when a kiss rewarded thy joy in battle, when in childlike prattle the praise of heroes flowed from thy sweet lips:—this beaming pair of eyes, that oft has gleamed on me through the storm, when yearning of hope singed my heart, and my wish longed for world-ecstasy out of wild-weaving dread:—for the last time let it gladden me to-day with the last farewell kiss! May its star shine on the happier man; upon the hapless Immortal must it now close in parting! For thus—doth the god turn from thee; thus doth he kiss thy godhood away.

[*He kisses her on both eyes, which forthwith remain closed: she sinks back, gently fainting in his arms. He leads her tenderly to lie on a low moss-hillock, above which a wide-branching fir spreads out its boughs. Once more he contemplates her features, and then closes her helmet fast over her face; then his glance tarries once more over her form, which he at last covers with her long steel Valkyr's shield.— Then he walks with solemn determination to the middle of the stage, and turns the point of his spear against a mighty mass of rock.*]

Loge, hear me! hearken hither! As first I found thee as fiery glow, as then thou didst escape me as flickering flame: as

als feurige Gluth,  
wie dann einst du mir schwandest  
als schweifende Lohe;  
wie ich dich band,  
bann' ich dich heut'!

Herauf, wabernde Lohe,  
umlod're mir feurig den Fels!  
Loge! Loge! Hieher!

[Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem WOTAN mit einem Winke seiner Speerspitze den Umkreis des Felsens zuweist.]

Wer meines Speeres  
Spitze fürchtet,  
durchschreite das Feuer nie!

[Er erschwindet in der Gluth nach dem Hintergrunde zu.— Der Vorhang fällt.]

The orchestra in this scene is composed as follows: 3 flutes and piccolo (later on 2 flutes and 2 piccolos), 3 oboes, 1 English-horn (alto-oboe), 3 clarinets, 1 bass-clarinete, 3 bassoons; 8 horns, 3 trumpets, 1 bass-trumpet, 4 trombones, 1 contra-bass tuba; 2 pairs of kettle-drums, 1 Glockenspiel, 1 triangle; 6 harps; strings.

then I bound thee, I free thee to-day! Up,  
flickering fire, flare fiercely round the rock!  
Loge! Loge! Hither to me!

[Together with his last call he strikes the rock thrice with his spear's point, whereupon a flash of fire darts out from it, and quickly swells to a sea of flame, which WOTAN guides with a motion of his spear to flow round the rock.]

Let him who fears my spear's point ne'er  
pass through the fire.

[He disappears through the glow toward the background.— The curtain falls.]

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### PROGRAMME.

Hector Berlioz, 'Three Movements from the "Romeo and Juliet" Symphony,  
Op. 17

|  |     |
|--|-----|
| Part II. Fête at Capulet's House: Andante malinconico e<br>sostenuto (F major) - - - - - | 4-4 |
| Allegro (F major) - - - - -  | 2-2 |
| Part III. Love-scene: Adagio (A major) - - - - -   | 6-8 |
| Part IV. Queen Mab, Scherzo: Prestissimo (F major) - - - - -                             | 3-8 |
| Trio: Allegretto (D minor) - - - - -   | 3-4 |

Schubert - - - - Song with Orchestra, "Die Allmacht"  
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Anton Rubinstein - - - - Ballet-Music from "Feramors"  
I. Dance of Bayaderes I. Allegretto (B-flat major) - - 2-4  
II. Candle-dance of the Brides of Kashmire; moderato  
con moto (D minor) - - - - - 3-4

Richard Wagner - - Overture to "Tannhaeuser," in E major  
Andante maestoso (E major) - - - - - 3-4  
Allegro (E major) - - - - - 2-2

Richard Wagner - Wotan's Farewell and Fire-Charm, from "Die  
Walkuere"

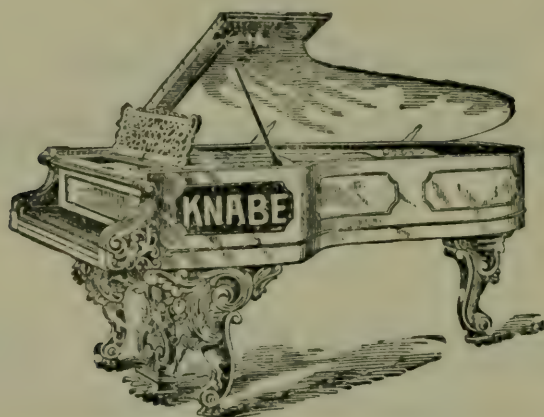
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HECTOR-LOUIS BERLIOZ (born at la Côte-Saint-André, near Grenoble, France, December 11, 1803, died in Paris, March 9, 1869) has long been regarded as the true father of modern orchestration. He is also to be noted as the first promoter of the modern romantic movement in Music in France,—as Victor Hugo was in Poetry and the Drama,—and the one who gave the first strong impulse to orchestral composition in that country. In some ways Berlioz stands out as an almost unique exception among composers of genius: one might say that he stands among great composers much as Australia does among continents. A certain naturalist once said of Australia that all rules go by contraries there: “We find the pear growing with the big end next the stem, mammals with the bills and breast-bone of birds (Duck-billed Platypus and Echidna), and birds without wings (Apteryx).” In like manner Berlioz brilliantly exemplifies the opposite of some of the rules that commonly apply to men of genius. Most great composers—unless, like Mozart, Schubert, and Mendelssohn, they

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die young — have three successive “manners,” or periods : first, the period of imitation, when their style reflects that of their teachers or of the great predecessors whom they have taken as models ; next, the period of budding originality and the formation of an individual style ; and, last, the period in which their individual genius finds full expression and their peculiar style is completely formed,—the period in which they exploit new and hitherto unexplored domains in their art. Berlioz’s life and art-work show almost diametrically the opposite of this. His earliest compositions show the most absolute originality, in form, conception, character of melodic material, and expression ; then he passes through a period in which his style gains in solidity and mastery, in which he acquires greater power of fixing his conceptions and giving them an intelligible and plastic form : and, lastly, we find him reaching a period in which his style becomes more simplified, and even reflects the influence of great composers (notably Gluck) who had gone before him. One of his most marked traits was his absolute melodic originality, and this shows itself in his works from the very beginning. Take, for instance, the opening *adagio* melody in the Introduction of his *Fantastic* symphony, a melody taken note for note from a song he wrote when only twelve years old : it is individual as possible, it does not remind one in the least of anything ever written by any other composer, it is Berlioz through and through, Berlioz all over, and nothing but Berlioz. Even the quaintly uncanny theme of the flute and English-horn in the Trio of his *Queen Mab* Scherzo in the *Romeo and Juliet* symphony, written when he was at the height of his second manner, is not more thoroughly his own ! And, what is most curious, we find this uniqueness of melodic character far less prevalent in his latest works : in his

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\* During last season the following members of the Faculty appeared as soloists in these concerts : Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.



*Troyens* not only the frequent greater simplicity of style, but the very cut of many of the melodies themselves, remind one of Gluck, Spontini, or Salieri.

In the matter of orchestration Berlioz followed the same direction composers had taken ever since the form of the classic orchestra had been solidly established by Gluck and Haydn,—a form which had been preserved in all its essentials even by Beethoven; but the onward step taken by Berlioz, albeit still distinctly in the same direction, was so long and important that it really carried him well past the boundary line of the classic method, and opened a new year of orchestral treatment.

From Haydn to Beethoven the strings had been the true basis and foundation of the orchestra; the two other groups of instruments—the wood-wind on the one hand, and the brass-wind and percussion on the other—had been used mainly for the sake of coloring. But with Berlioz, the liberation of the wind instruments and instruments of percussion from their whilom secondary position became complete: he divided the whole orchestra into four independent, if mutually co-operant, groups, all of which stood virtually on an equal footing. These were the strings, the wood-wind, the brass-wind, and the instruments of percussion (the horns, although technically brass instruments, were treated by him as belonging either to the wood-wind or the brass-wind group, according to circumstances). More than this, not content with the old method of using one group (generally the strings) to *accompany* one or more instruments belonging to another, he would often unite together instruments belonging to different groups in a way to form essentially a new combination in which no one set could properly be said merely to *accompany* the other, but all the co-operant instruments were treated on an equality. The rôle he assigned to the instruments of percussion was especially new and of unprecedented importance. No doubt stray hints at his method of treating the orchestra are to be found in Beethoven and even as far back as Mozart and Haydn; but Berlioz was the first to reduce it to a system, and to make that system the basis of his whole style of orchestration. In this he was enthusiastically followed by Meyerbeer, Liszt, Wagner, and other modern composers. Wagner indeed went a step farther in often making the quartet of horns the real centre and pivot of the orchestra; but even in this Wagner was not wholly original, for we find in Berlioz's works instances enough of a tendency to do this very thing, to show that, had he not been hampered by the old plain horn being still in general use in France in his day (instead of the modern chromatic instrument), he might have used the horn quartet quite as Wagner did after him.

Although a musical come-outer and "new light" in his day, Berlioz never

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had any sympathy with the Wagnerian movement. True, he was a firm believer in the poetic or dramatic expressive power of Music, and in his creative work felt the need of a poetic—in contradistinction to a purely musical—inspiration; for his genius to show itself in its full splendor, he had to be inspired by some definite poetic or dramatic subject. But in his eyes the absolute melody was the true musical unit, and he utterly refused to admit that the harmony between Music and Poetry should go beyond an ideal identity of emotional-expressive aim. He was a profound admirer of Beethoven, Weber, and Gluck in Music, and of Shakspeare and Goethe in poetry: one of his symphonies (*Roméo et Juliette*) and one of his operas (*Béatrice et Bénédict*) were based on Shaksperian subjects, and he drew the inspiration for his *Damnation de Faust* from Goethe's great drama. Virgil was another of his gods; and the text of his *Troyens*,—a “cyclus” of two operas: *la Prise de Troie* and *les Troyens à Carthage*,—which he wrote himself, was based on the *Æneid*. During his lifetime he was cruelly ignored in France, though his works won respectful recognition in Germany and excited well-nigh boundless enthusiasm in Russia. Since his death, however, his fame as a genius of the first water has gone on steadily increasing; and he now stands recognizedly at the head of French composers.

### THREE MOVEMENTS FROM THE “ROMEO AND JULIET” SYMPHONY, OP. 17. HECTOR BERLIOZ.

The full title of this, Berlioz's fourth symphony, is “Romeo and Juliet, grand dramatic symphony, with chorus, soli, and prologue in choral recitative, after Shakspeare; text by Émile Deschamps, music by Hector Berlioz, op. 17.” Berlioz's four symphonies are numbered respectively op. 14a, 15, 16, and 17; but they were not composed nor first publicly performed in this order. The first, the *symphonie fantastique* (op. 14a), which forms the first part of the *Épisode de la vie d'un artiste* (op. 14), took the composer some time to write: it was finished by 1830, in which year it was brought out at the Conservatoire in Paris. The second, the *symphonie funèbre et triomphale* (for military band, to which the composer afterwards added string-parts *ad libitum*), was written the last of all, in 1840, for the translation of the remains of the victims of the revolution of July, 1830, and the inauguration of the Bastille Column; it was first given in the open air, on the place de la Bastille. The third, *Harold en Italie* (op. 16), was written and given in 1834, and the fourth, *Roméo et Juliette* (op. 17), in 1839.

The composition of both the last two symphonies had much to do with Paganini, the great violinist. Paganini came to Berlioz one day saying,

that he had a wonderful Stradivarius viola on which he was very anxious to play in public, but knew of no concerto for the instrument; would not Berlioz write him one? Berlioz replied that he had never written a concerto for any instrument, playing none himself, and that he thought a good concerto could be written only by a virtuoso. But, as Paganini insisted on his writing one for him, he undertook the task. When he had finished the sketch of the first movement, he showed it to Paganini; but the violinist was sorely disappointed in it. The viola part was of all too modest dimensions in comparison with the disproportionate amount of work Berlioz had given to the orchestra; in fact, the thing was not a concerto at all, but an orchestral piece with viola *obbligata*. Paganini at once said, "That will not do for me; you have given me too many rests!" Berlioz answered that that was just what ought to have been expected of him, and that Paganini could not do better than follow his original suggestion, and write the concerto himself. So the affair came to nothing, in so far as Paganini was concerned; but Berlioz completed the work in his own way, and it became the *Harold in Italy* symphony. When the work was brought out at the Conservatoire, Paganini came to hear the performance, and was so delighted that, when the symphony was over, he stepped up upon the stage and kissed Berlioz before the audience and orchestra. Berlioz was miserably poor at the time, beside being much out of health; he took cold at the performance of *Harold*, and was soon confined to his bed. A few days later he got a note from Paganini, full of expressions of the profoundest admiration for the symphony, and begging him to accept an enclosed check for 20,000 francs as a token of friendship and respect.\* This munificent gift placed Berlioz, for a while at least, in comparatively easy circumstances: he used the money to pay off some crying debts, and especially to "buy leisure," which he devoted to writing the *Romeo and Juliet* symphony, dedicating the work to Paganini.

It was currently reported that, when Berlioz, years before, saw Harriet Smithson, the Irish actress, act Juliet at the Odéon in Paris, he had cried out that he would make that woman his wife, and write his greatest symphony on that tragedy; of which report Berlioz characteristically said, "I *did* both things, but I never *said* anything of the sort!"

*Romeo and Juliet* is Berlioz's only choral symphony, the idea being prob-

\* It came out afterwards, but not till after Berlioz's death, that little, if any, of the money came out of Paganini's pocket. The great violinist was noted for being one of the stingiest of men, and was, moreover, in great pecuniary straits at the time; he was induced by Jules Janin, the famous literary and dramatic critic on the *Journal des Débats* (on which paper Berlioz was the musical critic), to lend his name to a pious fraud which would help the needy Berlioz, and also do something toward increasing Paganini's popularity so soon as his "generosity" should become publicly known. The true source from which the 20,000 francs came has never been discovered, but the part Paganini played in the transaction was afterwards revealed to Ferdinand Hiller by Liszt. The sum was probably made up by subscription, and it is more than likely that a goodly part of it came out of Liszt's pocket.



ably suggested to him by Beethoven's ninth. It begins with a vivacious orchestral movement, descriptive of the street fights between the Capulets and Montagues, and closing with strong recitative-like passages for the brass, suggestive of the intervention of the Prince of Verona. Next follows a passage for unaccompanied (or scarcely accompanied) chorus narrating the story of the tragedy,—an idea afterwards copied by Gounod in the prologue of his opera; then come some strophes in praise of Shakspeare for a contralto voice, and a little choral Scherzo for tenor solo, male chorus, and orchestra, the text of which is a free version of Mercutio's story of Queen Mab. This ends the first part, or Prologue, of the symphony. The second part consists of a brilliant orchestral movement with slow introduction, descriptive of Romeo brooding over his love in solitude, and of the festival at Capulet's house. The third part is an orchestral picture of the balcony-scene; and the fourth, an orchestral Scherzo entitled *Queen Mab*. The fifth part begins with the solemn choral music accompanying Juliet's funeral procession; this is followed by an orchestral description of the tomb-scene, with the death of the lovers, which leads immediately to the choral Finale,—the crowd breaking into the tomb and finding the dead bodies of the two lovers, Friar Laurence's appeal to the Capulets and Montagues, and the final oath of reconciliation of the two families.

The movements (purely orchestral) given at this concert are entitled: I. "Romeo alone; melancholy; concert and ball; grand fête at the house of Capulet." II. "Love-scene." III. "Queen Mab, or the dream-fairy."

The first of these orchestral scenes begins with a vague, dreamy, almost recitative-like phrase in the first violins alone, and carried on for twenty measures with hardly any accompaniment: it is a picture of melancholy

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solitude. Soon a warm love-melody unfolds itself on the violins and some of the softer wind instruments, over a waving arpeggio figure in the second violins, a close *tremolo* in the violas, and a firm bass in the 'celli, double-basses, and bassoons. The harmony is enriched with all the subtle and glowing orchestral color of which Berlioz was an acknowledged master; the melody is developed at some length, when, as it dies away, the violins and violas suddenly strike up a lively, strongly marked dance-rhythm, but softly, as if heard from a distance; the clarinet and bassoon murmur a phrase of a dance-tune, and, amid soft, tremulous harmonies in the strings, the drums and tambourine repeat the rhythmic pulsation of the dance. Over a *pizzicato* arpeggio accompaniment the oboe and clarinet now sing a second love-song, through which we hear at moments the dance-rhythm sounding afar off on the drums and tambourine; this melody is especially associated with Romeo, almost as a *Leitmotiv*, and reappears later in the movement. Soon, with the beginning of the *Allegro* (Ball-Scene), the second violins, violas, and horns dash in with the dance-rhythm, while the basses creep in with fragments of the dance-tune, working up in gradual *crescendo* to an outburst of the full orchestra; and, after a moment's silence, the brilliant dance-melody itself appears, played by the first violins and violas in octaves, against a rhythmic accompaniment in the other strings and bright ascending *arpeggi* in the wood-wind and horns. This theme is developed at great length in Berlioz's peculiar brilliant and fantastic fashion until, after a long climax, Romeo's love-song is sung in its original slow tempo by the wood-wind, cornets, and first trombone, while the rest of the orchestra precipitates itself once more upon the dance-melody, playing it against the other as a brilliant, lively counter-theme,—a favorite device of Berlioz's. Then both the love-song and the dance-music die away; bits of the dance-theme enter fugally in the wind instruments against a slower descending phrase in the strings and bassoons; the working-out proceeds, more fitfully and spasmodically than before. You feel that rat-catcher Tybalt has scented out the party of Montagues, and that fighting and sharp strokes are in the air; you hear the clash of swords (on the cymbals) and the hurried rush of excited youths. Still the dance-music sounds above it all, and the ball-scene ends brilliantly; in a fight?—who knows? This movement is scored for an orchestra which may well be taken as a sample of the full band for which Berlioz habitually wrote when marshalling together his full resources: 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pair of kettle-drums, big-drum and cymbals, 2 harp-parts (with "at least two" harps on a part), and the usual strings. There is no bass-tuba or ophicleide, no English-horn, nor bass-clarinet.

The next movement (Balcony-Scene) was Berlioz's especial favorite among all his slow movements: it is at once a musically developed and coherent composition and a most wondrously poetic and close piece of tone-painting. Almost every important incident, every glowing phrase and change of emotion in Shakspeare's scene, is here reflected in the music. It



begins with a calm, melodious passage in the 'celli and violas, suggestive of the tranquil Italian night, the second violins coming in ever and anon with a little whispering figure; against this calm background you can almost hear the first violins and English-horn and clarinet say: "What light through yonder window breaks? It is the east, and Juliet is the sun!" Soon the 'celli and horn come in with the love-melody,—the principal theme of the movement,—not fully developed as yet, but merely hinted at over so strange and unearthly a harmony that Berlioz thought it necessary to add the following foot-note at one point: "There are no errors here, this chord is really the chord of C-sharp minor." The tranquil theme of the 'celli and violas returns, with Juliet's eyes shining over it; the movement grows more animated, and soon the love-theme bursts forth in all its splendor in the violas, 'celli, bassoon, and English-horn. It is interrupted by an *Allegro agitato* (2-4 time), in which we plainly recognize the nurse calling Juliet away, her hurried answers, and Romeo's pleading. But the love-melody returns, and is worked out at great length, with all the glowing resources of Berlioz's matchless orchestration. There is another interruption; and then Romeo at last departs, the movement closing in hushed *pianissimo*.

Of the Scherzo, *Queen Mab, or the Dream-fairy*, the best possible analysis is the following passage from Shakspeare:—

MERCUTIO. O then, I see, Queen Mab hath been with you.

She is the fairies' midwife; and she comes  
In shape no bigger than an agate-stone  
On the forefinger of an alderman,  
Drawn with a team of little atomies  
Athwart men's noses as they lie asleep:  
Her wagon-spokes made of long spinners' legs;  
The cover, of the wings of grasshoppers;  
The traces, of the smallest spiders' web;  
The collars, of the moonshine's watery beams;

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Her whip, of cricket's bone; the lash, of film;  
 Her wagoner, a small gray-coated gnat,  
 Not half so big as a round little worm  
 Prick'd from the lazy finger of a maid:  
 Her chariot is an empty hazel-nut,  
 Made by the joiner squirrel, or old grub,  
 Time out of mind the fairies' coach-makers.  
 And in this state she gallops night by night  
 Through lovers' brains, and then they dream of love;  
 O'er courtiers' knees, that dream on court'sies straight  
 O'er lawyers' fingers, who straight dream on fees;  
 O'er ladies' lips, who straight on kisses dream,—  
 Which oft the angry Mab with blisters plagues,  
 Because their breaths with sweet-meats tainted are:  
 Sometimes she gallops o'er a courtier's nose,  
 And then dreams he of smelling out a suit;  
 And sometime comes she with a tithe-pig's tail,  
 Tickling a parson's nose as 'a lies asleep,  
 Then dreams he of another benefice:  
 Sometimes she driveth o'er a soldier's neck,  
 And then dreams he of cutting foreign throats,  
 Of breaches, ambuscadoes, Spanish blades,  
 Of healths five fathoms deep; and then anon  
 Drums in his ear, at which he starts, and wakes;  
 And, being thus frightened, swears a prayer or two,  
 And sleeps again.

. . . . .

True, I talk of dreams;  
 Which are but children of an idle brain,  
 Begot of nothing but vain fantasy;  
 Which is as thin of substance as the air;  
 And more inconstant than the wind, who woos  
 Even now the frozen bosom of the north,  
 And, being angered, puffs away from thence,  
 Turning his face to the dew-dropping south.

Nearly all of this will be found reflected in the music, especially the "puffs away from thence" with which the movement ends. The curious effect of the accompaniment to the quaint melody of the flute and English-horn in the trio is produced by the violins sustaining chords in several parts in *altissimo* (so called) artificial harmonics.

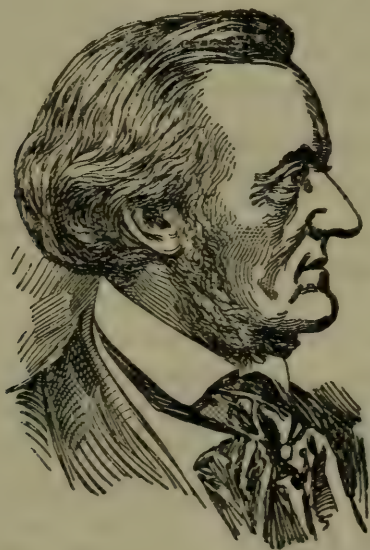
#### BALLET-MUSIC FROM "FERAMORS." . . . . ANTON RUBINSTEIN.

The opera, *Feramors*, text by Julius Rodenberg, music by Anton Rubinstein, was first given in Dresden in 1863. The subject is taken from Thomas Moore's *Lalla Rookh*. Feramors is the young poet who entertains Lalla Rookh with recitations during her journey to Delhi to be married to the sultan. She falls in love with the poet, and finds on her wedding morning that he and the sultan are the same person.



Three numbers from the ballet-music, and a wedding march, in the opera have been published separately, arranged for concert performance, and have held their place in the concert repertory for years. The first of these is the Dance of Bayaderes, No. 1 (*Allegretto*, in B-flat major, 2-4 time). This graceful little dance is based on two themes ; the first given almost throughout by the strings, with the wood-wind and horns coming in on the last beat of every two-measure section to complete the phrase ; the second a florid, Oriental-sounding phrase in the flute, against a more *cantabile* counter-phrase in the strings. The movement is scored for the ordinary orchestra (without trombones), the tambourine playing a conspicuous part in it.

The second selection is the Candle-dance of the Brides of Kashmire (*Moderato con moto*, in D minor, 3-4 time). This is a dainty, waltz-like movement, in which the wood-wind plays a prominent part. There is a Trio in A major in which the violins and violas in octaves play a more sustained melody against a livelier *staccato* counter-theme in the horns, the same *cantilena* being taken up later on by the 'celli and bassoons against running counter-figures in the wood-wind. The D minor waltz is then repeated, the horn and first violins now alternating in playing more *cantabile* phrases against the lighter waltz-theme in the wood-wind. The score is the same as in the preceding selection, save that the triangle is now substituted for the tambourine.



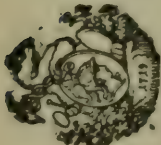
OVERTURE TO "TANNHÄUSER," IN E MAJOR . . . RICHARD WAGNER.

Ever since 1861, when Wagner remodelled portions of the opera for its performance at the Académie Impériale de Musique in Paris, there have been really two overtures to *Tannhäuser*,—the regular prelude, or *Vorspiel*,

to the opera and a concert-overture. The latter, which was originally the overture to the opera, but afterwards discarded by the composer, is the one given at this concert. The difference between the two versions is important: both begin alike and remain alike, note for note, up to just before the re-entrance of the theme of the pilgrims' chorus, with its spirally whirling violin accompaniment. At this point, right in the midst of the rushing Venus-Mountain music, the newer, "dramatic" version breaks away from the original, and leads directly into the bacchanalian music of the first scene of the opera. In 1861 Wagner had firmly established his principles of the music-drama and his overture to *Tannhäuser* no longer satisfied him; according to his then matured musico-dramatic creed, an overture — or, as he preferred to call it, a *Vorspiel* — must not be a musical *résumé* of the action of an opera, but essentially a prelude to it. He found that the final return of the pilgrims' chorus had no dramatic sense, and therefore cut it out, connecting the overture, as has been said, directly with the first scene of the opera. Perhaps also he may have felt that there were purely musical reasons against retaining the original Coda of the overture; the pilgrims' chant, retaining in E major on three trombones and three trumpets in unison against a doubly and trebly brilliant accompanying figure in the violins, would make the same theme sound dull and ineffective by contrast, when sung in E-flat major by the chorus in the third act of the opera, and to a far less brilliant violin accompaniment. Be this as it may, every consideration was in favor of curtailing the overture to serve as a prelude to the opera; but the original form of the composition was so extraordinarily effective in itself that it has been retained for concert use.

All the themes in the overture to *Tannhäuser* are taken from the music

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of the opera. There is, to begin with, the pilgrims' chant, which forms the slow introduction to the composition, and returns in the closing Coda with redoubled force and energy. Then, in the *Allegro*, the first theme—spirally ascending in the violas beneath a high *tremolo* on the violins—and all its subsidiaries are taken from the bacchanalian music of the first scene in the Venus-Mountain; the second theme, an impassioned melody sung by the violins against ascending figures in the 'celli, is none other than Tannhäuser's song in praise of Venus, which all but costs him his life in the Singers' Contest in the second act, after gaining him his freedom from the thralldom of Venus in the first. The alluring little episode on the clarinet, near the middle of the movement, is Venus's phrase,—“*Geliebter, komm! sieh' dort die Grotte!*” (Beloved, come! see the grotto there!),—with which she tries to lure Tannhäuser back to his allegiance to her and her charms in the Venus-Mountain scene in the first act. The overture is so well known and generally popular that little need be said of it by way of explanation. Its form, although somewhat free, does not, however, depart markedly from symphonic traditions,\* and, though all its themes are borrowed from the body of the opera, the working-out and general development are such that the work is by no means properly to be classed with so-called “pasticcio overtures.” Its form is far more essentially symphonic than that of any of Wagner's other overtures, with the exception of *Eine Faust-Ouvertüre* and the prelude to *Die Meistersinger von Nürnberg*.

WOTAN'S FAREWELL TO BRÜNNHILDE AND THE FIRE-CHARM, FROM “DIE WALKÜRE,” ACT III. SCENE 3 . . . . . RICHARD WAGNER.

The poetic text to *Die Walküre*, the second drama in the tetralogy, *Der Ring des Nibelungen*, was written (probably) in 1851; the score was completed in Zürich in 1856.† The drama was first given (without Wagner's authorization) at the Hofoper in Munich on June 26, 1870; its first regular performance, in connection with the rest of the tetralogy, was at Bayreuth on August 14, 1876.

In the last part of the closing scene, given at this concert, Wotan, after telling Brünnhilde, the Valkyr, that she shall be cast into a deep sleep on the mountain top, to become the bride of whoever awakens her, is so far softened by her entreaties that he promises to encircle her with a raging

\*Be it remembered that the standard overture-form is essentially that of the first movement of a symphony.

† It should be remembered that Wagner wrote the texts of the four dramas which constitute *Der Ring des Nibelungen* in their inverse order; namely, *Siegfrieds Tod* in 1848 (remodelled, and its title changed to *Götterdämmerung* before 1855); *Siegfried* (originally entitled *Der junge Siegfried*) in 1850; *Die Walküre* in 1851 (?); and *das Rheingold* in 1851–52. The scores of these four dramas, on the other hand, were written in their regular order, as follows: *Das Rheingold*, begun at Spezzia in 1853, finished in May, 1854; *Die Walküre*, finished in Zürich in May, 1856; *Siegfried*, begun in Zürich in 1857 and carried through up to the *Waldweben* in Act II. in the same year, the whole score finished in 1869; *Götterdämmerung*, begun at Lucerne in 1870, finished at Bayreuth in 1874.

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fire, through which only the greatest hero shall succeed in making his way. The text of the scene given is as follows:—

ORIGINAL GERMAN.

ENGLISH PROSE TRANSLATION.

WOTAN.

WOTAN.

*[blickt ihr ergriffen in das Auge, und hebt sie auf.]*

*[looks her in the eye, deeply moved, and raises her up.]*

Leb' wohl, du kühnes,  
herrliches Kind!  
Du meines Herzens  
heiligster Stolz,  
leb' wohl! leb' wohl! leb' wohl!  
Muss ich dich meiden,  
und darf nicht minnig  
mein Gruss dich mehr grüssen;  
sollst du nun nicht mehr  
neben mir reiten,  
noch Meth beim Mahl mir reichen;  
muss ich verlieren  
dich, die ich liebte,  
du lachende Lust meines Auges:—  
ein bräutliches Feuer  
soll dir entbrennen,  
wie nie einer Braut es gebrannt!  
Flammende Gluth  
umglühe den Fels;  
mit zehrenden Schrecken  
scheuch' es den Zagen;  
der Feige fliehe  
Brünnhilde's Fels:—  
denn Einer nur freie die Braut,  
der freier als ich, der Gott!

Farewell, thou daring, splendid child!  
Thou, the holiest pride of my heart, farewell! farewell! farewell! Must I part from thee, and shall my welcome no longer lovingly greet thee; shalt thou no more ride beside me, nor hand me mead at the banquet; must I lose thee, thee that I loved, thou laughing joy of mine eyes:—a bridal fire shall burn for thee, such as ne'er yet burned for a bride! Let a flaming glow glow around the rock; let it scare the coward with consuming terror; let the dastard flee Brünnhilde's rock:—for he alone shall woo the bride, who is freer than I, the god!

BRÜNNHILDE.

BRÜNNHILDE.

*[wirft sich ihm gerührt und entzückt in die Arme.]*

*[throws herself, moved and in ecstasy, into his arms.]*

WOTAN.

WOTAN.

Der Augen leuchtendes Paar,  
das oft ich lächelnd gekos't,  
wenn Kampfes-Lust  
ein Kuss dir lohnte,  
wenn kindisch lallend  
der Helden Lob  
von holden Lippen dir floss:—  
dieser Augen strahlendes Paar,  
das oft im Sturm mir gegläntzt,  
wenn Hoffnungs-Sehnen  
das Herz mir sengte,  
nach Welten-Wonne  
mein Wunsch verlangte  
aus wild webendem Bangen:—  
zum letzten Mal'  
letz' es mich heut'

The shining pair of eyes, that oft I have smilingly caressed, when a kiss rewarded thy joy in battle, when in childlike prattle the praise of heroes flowed from thy sweet lips:—this beaming pair of eyes, that oft has gleamed on me through the storm, when yearning of hope singed my heart, and my wish longed for world-ecstasy out of wild-weaving dread:—for the last time let it gladden me to-day with the last farewell kiss! May its star shine on the happier man; upon the hapless Immortal must it now close in parting! For thus—doth the god turn from thee; thus doth he kiss thy godhood away.



mit des Lebewohles  
 letztem Kuss!  
 Dem glücklicher'n Manne  
 glänze sein Stern;  
 dem unseligen Ew'gen  
 muss es scheidend sich schliessen!  
 Denn so — kehrt  
 der Gott sich dir ab;  
 so küsst er die Gottheit von dir.

[*Er küsst sie auf beide Augen, die ihr so-  
 gleich erschlossen bleiben: sie sinkt sanft  
 ermattend in seinen Armen zurück. Er  
 geleitet sie zart auf einen niedrigen Moos-  
 hügel zu liegen, über den sich eine breitästige  
 Tanne ausstreckt. Noch einmal betrachtet  
 er ihre Züge, und schliesst ihr dann den  
 Helm fest zu; dann verweilt sein Blick noch-  
 mals schmerzlich auf ihrer Gestalt, die er  
 endlich mit dem langen Stahlschilde der  
 Walküre zudeckt.— Dann schreitet er mit  
 feierlichem Entschlusse in die Mitte der  
 Bühne, und kehrt die Spitze seines Speeres  
 gegen einen mächtigen Felsstein.*]

Loge, hör'!  
 lausche hieher!  
 Wie zuerst ich dich fand  
 als feurige Gluth,  
 wie dann einst du mir schwandest  
 als schweifende Lohe;  
 wie ich dich band,  
 bann' ich dich heut'!

Herauf, wabernde Lohe,  
 umlod're mir feurig den Fels!  
 Loge! Loge! Hieher!

[*Bei der letzten Anrufung schlägt er mit  
 der Spitze des Speeres dreimal auf den Stein,  
 worauf diesem ein Feuerstrahl entfäht, der  
 schnell zu einem Flammenmeere anschwillt,  
 dem WOTAN mit einem Winke seiner Speer-  
 spitze den Umkreis des Felsens zuweist.*]

Wer meines Speeres  
 Spitze fürchtet,  
 durchschreite das Feuer nie!

[*Er erschwindet in der Gluth nach dem  
 Hintergrunde zu.— Der Vorhang fällt.*]

The orchestra in this scene is composed as follows: 3 flutes and piccolo  
 (later on 2 flutes and 2 piccolos), 3 oboes, 1 English-horn (alto-oboe), 3  
 clarinets, 1 bass-clarinet, 3 bassoons; 8 horns, 3 trumpets, 1 bass-trumpet,  
 4 trombones, 1 contra-bass tuba; 2 pairs of kettle-drums, 1 Glockenspiel,  
 1 triangle; 6 harps; strings.

[*He kisses her on both eyes, which forth-  
 with remain closed: she sinks back, gently  
 fainting in his arms. He leads her tenderly  
 to lie on a low moss-hillock, above which a  
 wide-branching fir spreads out its boughs.  
 Once more he contemplates her features, and  
 then closes her helmet fast over her face;  
 then his glance tarries once more over her  
 form, which he at last covers with her long  
 steel Valkyr's shield.— Then he walks with  
 solemn determination to the middle of the  
 stage, and turns the point of his spear  
 against a mighty mass of rock.*]

Loge, hear me! hearken hither! As first  
 I found thee as fiery glow, as then thou  
 didst escape me as flickering flame: as  
 then I bound thee, I free thee to-day! Up,  
 flickering fire, flare fiercely round the rock!  
 Loge! Loge! Hither to me!

[*Together with his last call he strikes the  
 rock thrice with his spear's point, whereupon  
 a flash of fire darts out from it, and quickly  
 swells to a sea of flame, which WOTAN guides  
 with a motion of his spear to flow round the  
 rock.*]

¶ Let him who fears my spear's point ne'er  
 pass through the fire.

[*He disappears through the glow toward  
 the background.— The curtain falls.*]

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PROGRAMME

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At Eight.

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Music,  
Philadelphia.

Season of 1893-94.

EMIL PAUR, Conductor.

## Fourth Concert, Wednesday Evening, February 7, At Eight.

### PROGRAMME.

Brahms - - - - - Symphony No. 1, in C minor, Op. 68

- |   |   |   |   |   |   |     |
|---|---|---|---|---|---|-----|
| I. Un poco sostenuto (C minor)                    | - | - | - | - | - | 6-8 |
| Allegro (C minor)                                 | - | - | - | - | - | 6-8 |
| II. Andante sostenuto (E major)                   | - | - | - | - | - | 3-4 |
| III. Un poco allegretto e grazioso (A-flat major) | - | - | - | - | - | 2-4 |
| L' Istesso tempo (B major)                        | - | - | - | - | - | 6-8 |
| IV. Adagio (C minor)                              | - | - | - | - | - | 4-4 |
| Allegro non troppo, ma con brio (C major)         | - | - | - | - | - | 4-4 |

Schubert - - - - - Song with Orchestra, "Die Allmacht"  
Orchestrated by ARTHUR MEES.

Emmanuel Chabrier - - - - - Entr'acte from "Gwendoline"

Anton Rubinstein - - - - - Ballet-Music from "Feramors"

- |  |           |     |
|--|-----------|-----|
| I. Dance of Bayaderes I. Allegretto (B-flat major)                         | -         | 2-4 |
| II. Candle-dance of the Brides of Kashmire; moderato<br>con moto (D minor) | - - - - - | 3-4 |

Richard Wagner - Wotan's Farewell and Fire-Charms, from "Die Walkure"

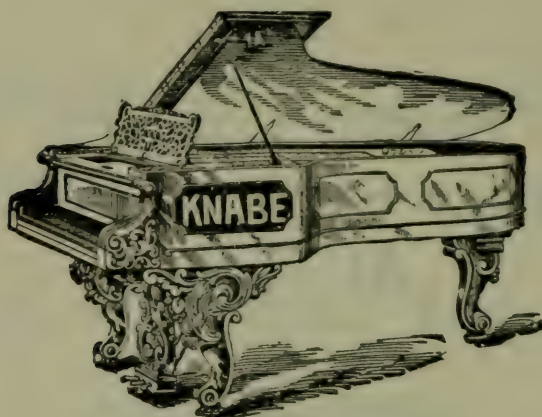
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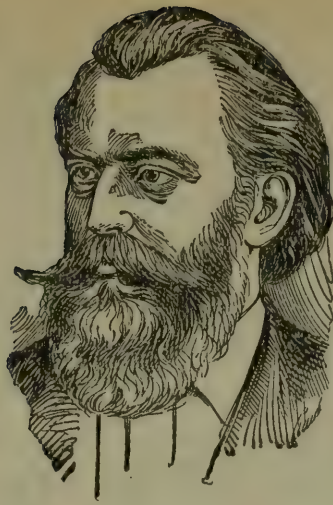
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SYMPHONY NO. 1, IN C MINOR, OP. 68. . . . . JOHANNES BRAHMS.

This symphony, on which the composer had been at work for ten years, off and on, was first played at Carlsruhe on November 4, 1876. Its production marked the turning-point in Brahms's reputation ; it placed him at once on the pinnacle of fame ; it was even dubbed "the tenth symphony," —in allusion to Beethoven's nine. This seems somewhat curious now, when we reflect upon the character of the work ; for it is the profoundest of all Brahms's orchestral compositions, and the one which — one theme in the last movement excepted — has in it the fewest elements of popularity. But his other symphonies were not written then ; and, in spite of the profundity and what must then have seemed the obscurity of some portions of it, the true greatness of this one could not escape recognition from the musical élite of the world. In it the great composer shows himself at his greatest, as also in his most characteristic vein.

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### PROGRAMME

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- |                              |                       |                  |
|------------------------------|-----------------------|------------------|
| 1. FIFTH SYMPHONY            | { Allegro } . . . . . | <i>Beethoven</i> |
|                              | { Andante }           |                  |
| 2. SYMPHONY in B minor       | { Allegro con brio }  | <i>Schubert</i>  |
|                              | { Andante con moto }  |                  |
| 3. RIENZI OVERTURE           | . . . . .             | <i>Wagner</i>    |
| 4. POLONAISE in E, No. 2     | . . . . .             | <i>Liszt</i>     |
| 5. TANNHAEUSER OVERTURE      | . . . . .             | <i>Wagner</i>    |
| 6. SYMPHONY, No. 3 (Scherzo) | . . . . .             | <i>Beethoven</i> |
- 

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in C minor, 6-8 time), which is a striking example of the modern system of orchestral scoring, as contrasted with the classical. The first eight measures are in pure four-part writing, scored for full orchestra (without trombones). For the sake of clearness, let us call the four parts in the harmony by their generally accepted names respectively,—soprano, alto, tenor, and bass. According to the classical system of scoring, as commonly adopted by Haydn, Mozart, or Beethoven, the first violins would have played the soprano, the second violins the alto, the violas the tenor, and the 'celli and double-basses the bass; the wind instruments would either have doubled some of these parts (in the unison or octave) or else have sustained plain chords, merely adding their color to the general ensemble. But Brahms here disposes his orchestra quite differently: he gives the soprano to the first and second violins and the 'celli, letting this large mass of stringed instruments play the part doubled in two octaves; he divides his violas and the several pairs of flutes, oboes, clarinets, and bassoons between the alto and tenor parts, the first three pairs of wind instruments doubling them an octave higher than the violas and bassoons; the bass (which is here a long-sustained pedal-C) he gives to the double-basses, double-bassoon, and horns. This massing together of a large body of instruments of one character upon one part, and of correspondingly large masses of instruments of another character upon other parts, gives the orchestra an enormous power, no such volume of tone could have been got from the same orchestra by the older methods of scoring.

The exceedingly chromatic character of the harmony in this passage, bristling as it does with dissonances, makes a very perfect performance necessary, if it is to sound clear. The theme it is based on is immediately

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followed by a figure (running on the component notes of the diminished 7th chord, A-flat, B-natural, F, A-flat — omitting the D) of which we shall hear more anon. Indeed, the next several measures of the introduction contain much that reappears in the body of the movement. After some subtle enharmonic transitions, the violins, violas, and 'celli outline a figure which will soon be recognized as characteristic in the principal theme of the ensuing *Allegro*; this figure, a rising and falling arpeggio on the notes G and E-flat, has the peculiarity that, of itself, it indicates no determinate tonality; its two notes may stand either as the fundamental and 3rd of the chord of E-flat major or as the 3rd and 5th of the chord of C minor. It depends upon whether there is an accompanying C or B-flat in the other parts to determine to which key it belongs. Here it is distinctly in C minor. The four-part chromatic wail of the opening measures returns; and an idyllic phrase in the oboe, answered by the 'celli, leads immediately to the *Allegro*.

The *Allegro* begins with four introductory measures in which we recognize the first part of the chromatic wail of the slow introduction, now changed to a strident shriek, almost a snarl; then comes the first theme, the rising arpeggio figure on the tonic harmony followed by a descending arpeggio on the dominant harmony, over what we will henceforth call the "shriek-motive" in the bass. The second phrase of the theme is made up of the threatening A-flat, B-natural, F, A-flat, we have already heard in the introduction, followed by the same enharmonic transitions as there. The development which ensues consists of what is essentially a working-out of these four figures in free double-counterpoint, further variety being gained by the figures themselves being taken, now *motu recto*, now *motu contrario*. A modulation to the relative E-flat major ushers in the second theme in

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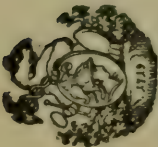
the oboe, a pathetic, wailing melody, the plastic form of which is, it must be admitted, rather vague; it soon takes the shape of short calls from the wood-wind, answered by the horns. The sudden entrance of the conclusion-theme is a stroke of genius: just as the second theme is dying away into nothing, the violas enter with a sudden descending triplet beginning on G-flat, against a chord of F, A-natural, C, E-flat, in the other strings *pizzicati*. This utterly unexpected minor 9th in the middle of the harmony is absolutely blood-curdling. Double-counterpoint once more! the new figure is worked up now in the upper voice, now in the bass, against an inversion of the initial one of the first theme, finally against itself in imitation; a short climax leads to the double-bar and repeat, and with these to the end of the first part of the movement.

The free fantasia is long and exceedingly elaborate; it runs wholly on figures taken from the themes announced in the first part, treated in all the forms and with all the devices of single and double-counterpoint, without an irrelevant episode. The third part of the movement is led up to by a long, strenuous climax, and differs little from the first part, save in the traditional changes of key and more extended development of some portions. A short Coda, *Poco sostenuto*, closes the movement, the whole of which is one of the most stoutly-knit, impassioned, one might almost say inexorable, pieces of writing Brahms—or any one else, for that matter—ever put upon paper.

The second movement (*Andante sostenuto*, in E major, 3-4 time) contains the development of a serious, profoundly expressive theme in a rather free form, interspersed with other cognate motives and episodes of passage-work. The principal theme is the backbone of the movement, and is treated with great elaboration.

The third movement (*Un poco allegretto e grazioso*, in A-flat major, 2-4 time) takes the place of the traditional Scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working-

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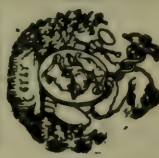
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out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a *pizzicato* bass in the 'celli, has been compared by mare's-nest hunters to the Prayer in Hérold's *Zampa*. The second part brings in a new theme in 6-8 time, the rhythm and even some figures of which reappear in the third part in conjunction with the first three themes. The character of the movement is generally cheerful and pastoral.

The Finale opens with an introductory *Adagio* which has this in common with the slow introduction to the first movement,—that in it we find premonitory suggestions of the themes of the main body of the movement. It forms a free dramatic prelude. With the thirtieth measure the tempo changes to *Più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it; the coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower,—like mist veiling the landscape,—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time).

The introductory *Adagio* has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, ex-



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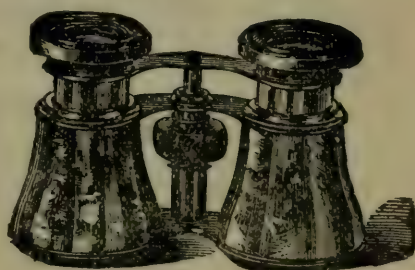
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uberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism: it is two men saying the same thing. This melody is repeated in the wood-wind and horns over a *pizzicato* accompaniment in the strings; and, just as the climax is reached and you expect it to be repeated once more by the full orchestra in resounding *fortissimo*, its first section is taken as the starting-point of a new theme, and the regular Rondo-finale begins, and is carried out in a form for which Brahms has shown a peculiar predilection. In this rondo all the themes hinted at in the introduction are introduced and developed, together with some new ones. In stoutness of structure it vies with the first movement, while in brilliancy it far surpasses it. It is a fitting crown to a symphony which, as a whole, represents more thought and work than would go to make a dozen ordinary symphonies. The work is scored for the ordinary modern orchestra, with the addition of a double-bassoon in the first movement and Finale, and of three trombones in the Finale.

ALEXIS EMMANUEL CHABRIER was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and is still living. He at first took up the study of music as an amateur, while studying law in Paris and serving as an employee at the Ministère de l'Intérieur. He had taken pianoforte lessons of Édouard Wolff, while at the Lycée Saint-Louis, and afterwards studied harmony and counterpoint under Aristide Hignard. But he was for the most part self-taught in music. His first compositions that came to public notice were two operettas, works of somewhat more importance than the average of such things: *l'Étoile*, brought out at the Théâtre des Bouffes-Parisiens on November 28, 1877, and *l'Éducation manquée*, given at the

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Cercle de la Presse on May 1, 1879. After this latter production he devoted himself wholly to music, published some pianoforte pieces, and in November, 1883, scored a signal success at the concerts of the Château d'Eau with an orchestral rhapsody, entitled *España*. For the next two years he filled the post of chorus-master at the Château d'Eau, assisting Lamoureux in his concert production of the first two acts of Wagner's *Tristan und Isolde* there. He also produced *la Sulamite*, a dramatic *scena* for mezzo-soprano and female chorus, and fragments from an opera, *Gwendoline*, while at the Château d'Eau. This opera was brought out entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. A still larger dramatic work, *le Roi malgré lui*, was given at the Opéra-Comique in Paris on May 18, 1887; but the house burned down after its third performance. Yet the opera was thought worth reviving after the company of the Opéra-Comique moved temporarily to the old Théâtre-Lyrique, and was given again on November 16 of the same year. Chabrier is to-day one of the most noted "*jeunes*" in French music; he has, however, not as yet given evidence of following any particular school, although there is hardly a modern school of composition toward which he has not, at one time or another, shown signs of inclining. Upon the whole, he stands as a composer of undoubted talent, of rather extreme views, but who has not been able quite to make up his mind on musical æsthetics.

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dramatic meaning, one would have to consult the full score of the opera itself, which the present editor has, unluckily, not at his disposal. The piece is scored for very full orchestra, with piccolo-flute, English-horn, bass-clarinet, the full modern complement of brass, and two harp parts.

### ENTR'ACTE.

A Viennese music publisher, Henry Müller (the most serviceable of men, who overwhelmed me with marks of his devotion during my stay in Austria), had very luckily given me a letter to one of his colleagues in Pesth, M. Treichlinger, one of the great violinists produced by the old German school. M. Treichlinger introduced me to the principal members of the Pesth Philharmonic Society, and soon obtained a reinforcement of a dozen excellent violins, at whose head he begged me to include himself. They all acquitted themselves to perfection of the task they had so graciously accepted, and the performance of my programme was one of the best, I fancy, that had been heard in Pesth for a long time. Among the pieces that composed it was the march which now forms the finale of the first part of my legend of *Faust*. I had written it the night before my departure for Hungary. A Viennese amateur, well up in the customs of the country I was about to visit, had come to see me some days before with a volume of old melodies. "If you want to please the Hungarians," said he, "write something on one of their national themes; they will be delighted at it, and, when you come back, you will have enough and to spare to tell me about their *Eliens* (hurrahs) and their applause. Here is a collection from which you will only have to choose." I followed his advice

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and chose Rákóczy's theme, on which I wrote the grand march which you know.

Hardly had the announcement of this new piece of *hony*\* music been spread abroad in Pesth, when people's imaginations began to ferment nationally. They wondered how I would treat this famous and, so to speak, sacred theme, which had for so many years made Hungarian hearts beat and intoxicated them with the enthusiasm for freedom and glory. There was even a sort of anxiety on the subject, people were afraid of a profanation. . . . Certainly, far from being offended by this doubt, I admired it. It was, moreover, too well justified by a host of pitiable pots-pourris and arrangements, in which horrible outrages had been committed upon melodies worthy of all respect. Perhaps also several Hungarian amateurs had been witnesses in Paris of the barbarous impiety with which we, on national holidays, drag our immortal *Marseillaise* through the musical sewers!!

At last one of them, M. Horwath, editor in chief of an Hungarian newspaper, could no longer contain his curiosity, and went to see the publisher with whom I had been busy getting up my concert; he finds out the lodgings of the copyist employed to copy out the orchestral parts from my score, goes to see the man, asks for my manuscript, and examines it carefully. M. Horwath, little satisfied with this examination, could not conceal his anxiety from me, next day.

— "I have seen your score of the *Rákóczy March*," said he.

— "Well?"

— "Well! I'm afraid."

\* National.

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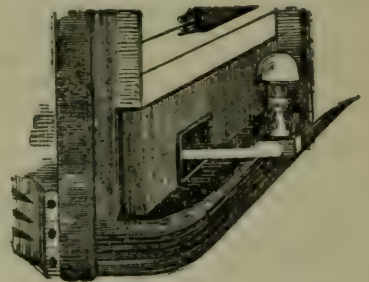
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— “No!”

— “You have exposed our theme *piano*, and we on the contrary have been used to hear it played *fortissimo*.”

— “Yes, by your Zingari. Besides, is that all? Be reassured, you shall have a *forte*, the like of which you have never heard in your life. You read the thing wrong. In all things you should look to the *end*.”

Nevertheless, on the day of the concert a certain anxiety gave me a squeezing sensation about the throat when the moment came for producing this devil of a piece. After some trumpet-calls, written in the rhythm of the first measures of the melody, the theme appears, you will remember, played *piano* by the flutes and clarinets, and accompanied by a *pizzicato* of the strings. The audience remain calm and mute at this unexpected exposition; but when, in a long *crescendo*, fugued fragments of the theme re-appeared, interrupted by dull thuds on the bass-drum imitating far-off cannon-shots, the house began to ferment with an indescribable noise; and, when the orchestra, unchained in the midst of the furious *mêlée*, burst forth with its long-restrained *fortissimo*, shouts and unheard-of stampings shook the hall; the concentrated fury of all those boiling souls exploded in accents that gave me a shiver of terror; I seemed to feel my hair stand on end, and, from that fatal measure, I had to bid farewell to the peroration of my piece, the tempest in the orchestra being unable to cope with the eruption of that volcano the violence of which nothing could stay. We had to begin over again, as may be imagined; and the second time it was only with great trouble that the audience could restrain itself two or three seconds longer than at first, to hear a few measures of the *coda*. M. Horwath was raving in his box like one possessed; I could not help laughing and casting



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a glance at him that meant: "Well! are you still afraid? Are you satisfied with your *forte*?" It was lucky that I had put the *Rákóczy-induló* (this is the title of the piece in the Hungarian language) at the end of the concert, for anything I might have tried to make people listen to after it would have been lost.

I was violently agitated, as you may believe, after this sort of hurricane, and was mopping my face in the little drawing-room behind the stage, when I received a singular rebound from the emotion in the hall. Here is how it was: I see a man, miserably clad, and his face strangely animated, enter my retreat suddenly. On seeing me, he throws himself upon me, kisses me furiously, his eyes filling with tears, and it is all he can do to stammer out these words:

— "Ah! monsieur, monsieur! me Hungarian... poor devil... no speak French... un poco l'italiano... Forgive... my ecstasy... Ah understood your cannon... Yes, yes... the great battle... Germans dogs!" And, with his fist striking great blows upon his breast: "In my heart I... I bear you... Ah! Frenchman... revolutionary... know how to make music for revolutions."

I will not try to depict the man's terrible exaltation, his weeping and gnashing of teeth; it was almost frightful, it was sublime!—HECTOR BERLIOZ, *Letter from Pesth to Humbert Ferrand*.

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still more arduous and painful, a public performance thereof is obtained. The composer, obliged as he is to have recourse to two or three hundred middle-men, is a man predestined to suffer. Neither moral influence, nor real power, disguised beneath all sorts of forms,

Nor gold, nor greatness brings him real happiness ;  
And the dread gods above, in answer to his prayers,  
Do grant him but uncertain gifts and pleasures vain.

Only the great virtuoso, gifted enough to be himself the interpreter of his own inspirations, is seen sheltered from the thousand torments entailed by the composition of a musical work. Suffice it to say that, in a certain style of music, this composer is almost a phoenix ; and that in dramatic, orchestral, or sacred music, demanding the co-operation of a host of intelligent people animated with good will, the phoenix cannot exist. They say Sophocles recited his poems at the Olympic solemnities in Greece, and by this simple recitation excited his immense audience to enthusiasm, and moved it even to tears. Here is an example of the happy, powerful, radiant, almost divine author ! He was listened to, applauded, his meaning so well divined that four-fifths of his listeners applauded even without hearing him.

Just try to-day and sing an opera you have composed before the least little audience of six thousand people (for what is such an audience, compared with the multitudes attracted by the Olympic Games ?) to-day, when composers sing even worse than professional singers ; now that they laugh at the four-stringed lyre, that they require orchestras of eighty musicians, choruses of eighty voices, in these times of insane communism when the lowest lubber, after paying for, or not paying for, his seat in the pit,

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claims the *right* (I like this old word, sillier than it is long) to hear all that is said, all that is sung or screamed, on the stage, all that is howled or wailed in the most hidden mazes of the chorus, all that is played in the most mysterious catacombs of the orchestra ; now that faith in art no longer exists, in times when you not only can not transport men, but even the very mountains are deaf to your voice, and only reply to your most earnest appeals with the most insolent inertia, the most blasphemous immobility !

No, you must pay cash nowadays to obtain a success, and pay high and often. Ask our great masters what glory costs them, year in, year out ; they will not tell you, but they know. And, when this glory has been once got, has become their undisputed, almost indisputable, property ; do you think it will serve them toward the propagation of faith ? Do you think people will imitate the Athenians and say, while applauding : “ I can hear nothing, but Sophocles speaks, and what he says must be sublime ? ” Far from it, with each new work our modern Sophocleses bring out the whole business has to be begun over again. Our modern Athenians, who do not listen very hard, but hear nevertheless with the whole length of their ears, take good care not to applaud with the connoisseurs in the pit, and even laugh, the wretches ! at the ardor of their learned applause. You may say :

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this is by Sophocles! as much as you please. They remain motionless as the hills, or else gambol around success like so many lambkins.

And it is these gambollings that are especially to be feared. I had rather, were I a Sophocles, see Mount Athos stand firm and cold before me, deaf to all my conjuring, than be the centre of the joyful caracollings of a flock of Parisian lambs. And what if they should be rams and buck-goats? . . . So there is nothing to compensate artists, who produce without thinking of the commercial value of their works, for all their pains but the inner satisfaction of their conscience and the profound joy with which they measure the distance they have run on the path toward beauty. This one runs hundreds of miles, and falls at the moment he thinks he has won thy prize; this one covers still more ground without reaching the goal (for the ideal can not be reached), another goes less far; yet they all progress, and all prefer this progress, such as it is, and the thirst and fatigue it entails, to the cool shelters thrown open, the intoxicating draughts poured out, by popularity to runners, careless of the inaccessible goal, who turn their backs upon it.—HECTOR BERLIOZ, *À travers Chants*.

---

In Bach's and Handel's time it was the almost universal custom for either the organ or the clavichord to take part in all concerted music, whether for instruments or for instruments and voices. The part played on the organ or clavichord was technically known as "the accompaniment," and was generally supposed to be played by the composer himself, or else, in his absence, by the leader of the performance. It is especially important to remember this purely technical meaning of the term "accompani-

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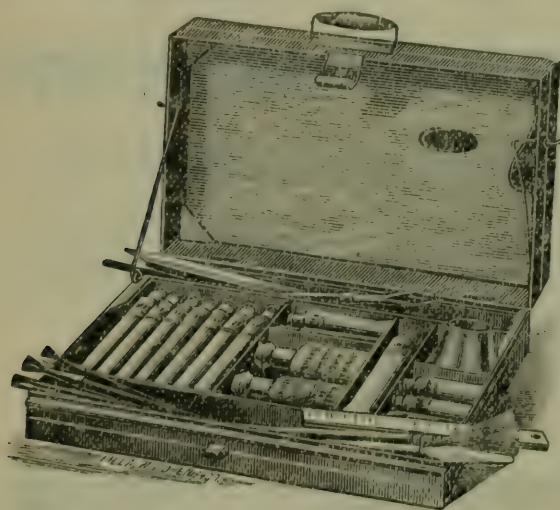
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ment" in those times; it meant simply the organ or clavichord part in concerted music, and was not used, as it is now, to indicate the combined instrumental parts accompanying a singer, chorus, or instrumental solo performer.

As the accompaniment was expected to be played by the composer himself, it was hardly ever written out, but merely vaguely indicated by thorough-bass figuring under (or over) the instrumental bass part in the score. Even when the composer did not play the accompaniment himself, this thorough-bass figuring would indicate to the accompanying clavecinist or organist what harmonies he should use, the rest of the business being left to his taste and discretion. As a fact, the accompaniment was generally improvised by the organist or cembalist; for in Bach's and Handel's day no performer on these instruments was considered a competent accompanist unless he was a master of this sort of half-indicated improvisation. As the figured bass part in the score (from which the accompanist played) thus bore in itself the whole indication of the harmonic structure of the composition, it was called the "thorough-bass," — in Italian *basso continuo*, or simply *continuo*.

So universally taken for granted was it that the figured *continuo* — or even the unfigured, for the thorough-bass figuring was sometimes wanting — was thus to be developed in full harmony on the organ or clavichord that composers often omitted to make any particular mention of the fact; they would often write opposite the bass line of their scores simply *Basso e continuo*, or merely *Continuo*, instead of *Organo e continuo*, or *Cembalo* (clavichord) *e continuo*. In passages where they did not wish the organ or



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harpichord to develop the *continuo* into full harmony, they would write "*Tasto solo*,"—that is, "only the key,"—meaning that the accompanist should strike no other keys on the keyboard than those which would play the bass part itself, without any added harmony.

This custom of always presupposing an accompaniment on the organ or clavichord, and of almost never writing it out, has resulted in the old composers' scores being handed down to us in a very incomplete condition; for the accompaniment, one of the most important parts, is almost always lacking. In their instrumental or orchestral works and in the arias in their oratorios or operas Bach and Handel nearly always used the clavichord for the accompaniment. Now, this instrument has long since fallen into disuse; even were it in use nowadays, its thin, feeble tone could not hold its own against the far larger masses of strings in our modern orchestras, but would be virtually inaudible. The modern pianoforte is far from being a satisfactory substitute for it in this connection; for its tone blends infinitely less well with that of the orchestra. Mozart, Mendelssohn, Robert Franz, and others have strongly advocated writing out the missing, and often absolutely indispensable, accompaniment in the scores of the old masters for orchestral instruments,—especially in the frequent passages where the whole harmony was left to the accompaniment. The orchestral parts thus written to supply the place of the lacking organ or clavichord accompaniment have been called "additional accompaniments," the orchestral parts actually written out by the composers themselves being known as "original parts."

The style in which additional accompaniments to the scores of the old masters should be written, and even for what instruments they should be

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(See Back Page of Cover.)

written, has been made the theme of much heated controversy. But that some sort of additional accompaniments are necessary is admitted on all hands.

The work of supplying additional accompaniments to old scores done by Mozart, Mendelssohn, Franz, and some others has often been confounded with a very different matter, known as re-orchestration, or re-scoring. Some composers and conductors of no very sensitive sense of artistic honesty have added trombone parts, or parts for bass-drum and cymbals, to scores by Mozart, Gluck, and other masters of the period just following that of Bach and Handel, simply for the sake of greater sonority or richness of orchestral effect. The scores in question were absolutely complete in themselves, there was no "accompaniment" lacking, but these ill-advised "improvers" of great men's works wanted the more sonorous effect of fuller orchestration. This sort of re-scoring of older masters' work has almost everywhere been justly stigmatized as sheer vandalism; with the necessary writing of additional accompaniments to the *incomplete* scores of composers of Bach's and Handel's day it has nothing to do. The latter is by no means mere gratuitous meddling with the completed work of a composer; it is filling out gaps he left in his score, which gaps he undeniably meant to have some one fill out.

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The prince of Hohenzollern-Hechingen has had a pretty concert-hall, of excellent acoustics, built in his château of Löwenberg, where he collects together, ten or twelve times a year, six hundred people selected from

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among the most sincere and cultivated lovers of the art of music. So these concerts are free, people come to them from the whole neighborhood of the prince's residence, they even come from Bunzlau and Dresden and a lot of châteaux at a considerable distance. The orchestra is made up of only forty-five musicians ; but they are trained, attentive, intelligent beyond words, and their conductor, M. Seifrids, directs and teaches them with the rarest talent and patience. Besides, these artists give no lessons and are not tired out, as ours are, by outside work at church or at the theatre. They are exclusively in the prince's service. The prince had lodged me at the château ; the first day of rehearsal a servant came to tell me : " Monsieur, the orchestra is ready and waiting for you." I pass through a corridor and into the concert-hall, which I had not seen before ; I find the forty-five musicians sitting in silence, with their instruments in their hands ; no preluding, not the faintest noise, they had already tuned !! The score of *King Lear* lay on the conductor's desk. I raise my arm and begin ; all start in well together, with verve and precision ; the most violent rhythmic eccentricities in the allegro are taken without hesitation, and I say to myself, while conducting this overture that I had not heard for ten or twelve years : " But it's a thunderbolt ! What ! did *I* write this ? . . ."—HECTOR BERLIOZ, *Mémoires*.

BALLET-MUSIC FROM "FERAMORS." . . . . ANTON RUBINSTEIN..

The opera, *Feramors*, text by Julius Rodenberg, music by Anton Rubinstein, was first given in Dresden in 1863. The subject is taken from

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Thomas Moore's *Lalla Rookh*. Feramors is the young poet who entertains Lalla Rookh with recitations during her journey to Delhi to be married to the sultan. She falls in love with the poet, and finds on her wedding morning that he and the sultan are the same person.

Three numbers from the ballet-music, and a wedding march, in the opera have been published separately, arranged for concert performance, and have held their place in the concert repertory for years. The first of these is the Dance of Bayaderes, No. 1 (*Allegretto*, in B-flat major, 2-4 time). This graceful little dance is based on two themes; the first given almost throughout by the strings, with the wood-wind and horns coming in on the last beat of every two-measure section to complete the phrase; the second a florid, Oriental-sounding phrase in the flute, against a more *cantabile* counter-phrase in the strings. The movement is scored for the ordinary orchestra (without trombones), the tambourine playing a conspicuous part in it.

The second selection is the Candle-dance of the Brides of Kashmire (*Moderato con moto*, in D minor, 3-4 time). This is a dainty, waltz-like movement, in which the wood-wind plays a prominent part. There is a Trio in A major in which the violins and violas in octaves play a more sustained melody against a livelier *staccato* counter-theme in the horns, the same *cantilena* being taken up later on by the 'celli and bassoons against running counter-figures in the wood-wind. The D minor waltz is then repeated, the horn and first violins now alternating in playing more *cantabile* phrases

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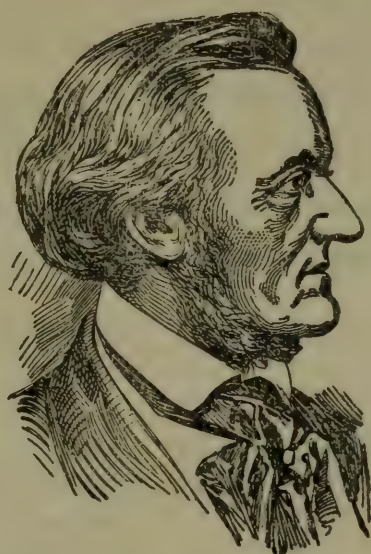
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against the lighter waltz-theme in the wood-wind. The score is the same as in the preceding selection, save that the triangle is now substituted for the tambourine.



WOTAN'S FAREWELL TO BRÜNNHILDE AND THE FIRE-CHARM, FROM "DIE WALKÜRE," ACT III. SCENE 3 . . . . . RICHARD WAGNER.

The poetic text to *Die Walküre*, the second drama in the tetralogy, *Der Ring des Nibelungen*, was written (probably) in 1851; the score was completed in Zürich in 1856.\* The drama was first given (without Wagner's

\* It should be remembered that Wagner wrote the texts of the four dramas which constitute *Der Ring des Nibelungen* in their inverse order; namely, *Siegfrieds Tod* in 1848 (remodelled, and its title changed to *Götterdämmerung* before 1855); *Siegfried* (originally entitled *Der junge Siegfried*) in 1850; *Die Walküre* in 1851 (?); and *das Rheingold* in 1851-52. The scores of these four dramas, on the other hand, were written in their regular order, as follows: *Das Rheingold*, begun at Spezzia in 1853, finished in May, 1854; *Die Walküre*, finished in Zürich in May, 1856; *Siegfried*, begun in Zürich in 1857 and carried through up to the *Waldweben* in Act II. in the same year, the whole score finished in 1869; *Götterdämmerung*, begun at Lucerne in 1870, finished at Bayreuth in 1874.

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authorization) at the Hofoper in Munich on June 26, 1870; its first regular performance, in connection with the rest of the tetralogy, was at Bayreuth on August 14, 1876.

In the last part of the closing scene, given at this concert, Wotan, after telling Brünnhilde, the Valkyr, that she shall be cast into a deep sleep on the mountain top, to become the bride of whoever awakens her, is so far softened by her entreaties that he promises to encircle her with a raging fire, through which only the greatest hero shall succeed in making his way. The text of the scene given is as follows:—

ORIGINAL GERMAN.

ENGLISH PROSE TRANSLATION.

WOTAN.

WOTAN.

*[blickt ihr ergriffen in das Auge, und hebt sie auf.]*

Leb' wohl, du kühnes,  
herrliches Kind!  
Du meines Herzens  
heiligster Stolz,  
leb' wohl! leb' wohl! leb' wohl!  
Muss ich dich meiden,  
und darf nicht minnig  
mein Gruss dich mehr grüssen;  
sollst du nun nicht mehr  
neben mir reiten,  
noch Meth beim Mahl mir reichen;  
muss ich verlieren  
dich, die ich liebte,  
du lachende Lust meines Auges:—  
ein bräutliches Feuer

*[looks her in the eye, deeply moved, and raises her up.]*

Farewell, thou daring, splendid child!  
Thou, the holiest pride of my heart, fare-  
well! farewell! farewell! Must I part  
from thee, and shall my welcome no longer  
lovingly greet thee; shalt thou no more ride  
beside me, nor hand me mead at the ban-  
quet; must I lose thee, thee that I loved,  
thou laughing joy of mine eyes:—a bridal  
fire shall burn for thee, such as ne'er yet  
burned for a bride! Let a flaming glow  
glow around the rock; let it scare the cow-  
ard with consuming terror; let the dastard  
flee Brünnhilde's rock:—for he alone shall  
woo the bride, who is freer than I, the god!

---

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soll dir entbrennen,  
 wie nie einer Braut es gebrannt !  
 Flammende Gluth  
 umglühe den Fels;  
 mit zehrenden Schrecken  
 scheuch' es den Zagen;  
 der Feige fliehe  
 Brünnhilde's Fels:—  
 denn Einer nur freie die Braut,  
 der freier als ich, der Gott!

BRÜNNHILDE.

*[wirft sich ihm gerührt und entzückt in die Arme.]*

WOTAN.

Der Augen leuchtendes Paar,  
 das oft ich lächelnd gekos't,  
 wenn Kampfes-Lust  
 ein Kuss dir lohnte,  
 wenn kindisch lallend  
 der Helden Lob  
 von holden Lippen dir floss:—  
 dieser Augen strahlendes Paar,  
 das oft im Sturm mir gegläntzt,  
 wenn Hoffnungs-Sehnen  
 das Herz mir sengte,  
 nach Welten-Wonne  
 mein Wunsch verlangte  
 aus wild webendem Bängen:—  
 zum letzten Mal'  
 letz' es mich heut'  
 mit des Lebewohles  
 letztem Kuss!  
 Dem glücklicher'n Manne

BRÜNNHILDE.

*[throws herself, moved and in ecstasy, into his arms.]*

WOTAN.

The shining pair of eyes, that oft I have smilingly caressed, when a kiss rewarded thy joy in battle, when in childlike prattle the praise of heroes flowed from thy sweet lips:—this beaming pair of eyes, that oft has gleamed on me through the storm, when yearning of hope singed my heart, and my wish longed for world-ecstasy out of wild-weaving dread:—for the last time let it gladden me to-day with the last farewell kiss! May its star shine on the happier man; upon the hapless Immortal must it now close in parting! For thus—doth the god turn from thee; thus doth he kiss thy godhood away.

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glänze sein Stern;  
dem unseligen Ew'gen  
muss es scheidend sich schliessen!

Denn so — kehrt  
der Gott sich dir ab;  
so küsst er die Gottheit von dir.

[*Er küsst sie auf beide Augen, die ihr so gleich erschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Mooshügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge, und schliesst ihr dann den Helm fest zu: dann verweilt sein Blick nochmals schmerzlich auf ihrer Gestalt, die er endlich mit dem langen Stahlschilde der Walküre zudeckt.— Dann schreitet er mit feierlichem Entschlusse in die Mitte der Bühne, und kehrt die Spitze seines Speeres gegen einen mächtigen Felsstein.*]

Loge, hör'!  
lausche hieher!  
Wie zuerst ich dich fand  
als feurige Gluth,  
wie dann einst du mir schwandest  
als schweifende Lohe;  
wie ich dich band,  
bann' ich dich heut'!

Herauf, wabernde Lohe,  
umlod're mir feurig den Fels!  
Loge! Loge! Hieher!

[*Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der*

[*He kisses her on both eyes, which forthwith remain closed: she sinks back, gently fainting in his arms. He leads her tenderly to lie on a low moss-hillock, above which a wide-branching fir spreads out its boughs. Once more he contemplates her features, and then closes her helmet fast over her face; then his glance tarries once more over her form, which he at last covers with her long steel Valkyr's shield.— Then he walks with solemn determination to the middle of the stage, and turns the point of his spear against a mighty mass of rock.*]

Loge, hear me! hearken hither! As first  
I found thee as fiery glow, as then thou  
didst escape me as flickering flame: as  
then I bound thee, I free thee to-day! Up,  
flickering fire, flare fiercely round the rock!  
Loge! Loge! Hither to me!

[*Together with his last call he strikes the rock thrice with his spear's point, whereupon a flash of fire darts out from it, and quickly*

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*schnell zu einem Flammenmeere anschwillt,  
dem WOTAN mit einem Winke seiner Speer-  
spitze den Umkreis des Felsens zuweist.]*

Wer meines Speeres  
Spitze fürchtet,  
durchschreite das Feuer nie!

*[Er erschwindet in der Gluth nach dem  
Hintergrunde zu.— Der Vorhang fällt.]*

*swells to a sea of flame, which WOTAN guides  
with a motion of his spear to flow round the  
rock.]*

Let him who fears my spear's point ne'er  
pass through the fire.

*[He disappears through the glow toward  
the background.— The curtain falls.]*

The orchestra in this scene is composed as follows : 3 flutes and piccolo (later on 2 flutes and 2 piccolos), 3 oboes, 1 English-horn (alto-oboe), 3 clarinets, 1 bass-clarinet, 3 bassoons ; 8 horns, 3 trumpets, 1 bass-trumpet, 4 trombones, 1 contra-bass tuba ; 2 pairs of kettle-drums, 1 Glockenspiel, 1 triangle ; 6 harps ; strings.

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| Part II.  | Fête at Capulet's House: Andante malinconico e<br>sostenuto (F major) - - - - - | 4-4 |
|           | Allegro (F major) - - - - -   | 2-2 |
| Part III. | Love-scene: Adagio (A major) - - - - -  | 6-8 |
| Part IV.  | Queen Mab, Scherzo: Prestissimo (F major) - - - - -                             | 3-8 |
|           | Trio: Allegretto (D minor) - - - - -  | 3-4 |

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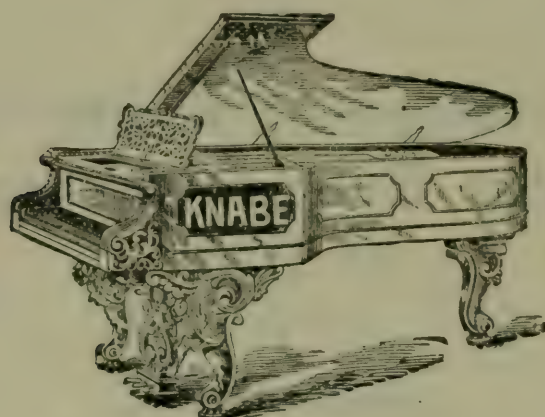
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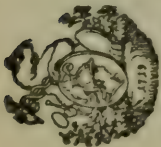
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die young — have three successive “manners,” or periods: first, the period of imitation, when their style reflects that of their teachers or of the great predecessors whom they have taken as models; next, the period of budding originality and the formation of an individual style; and, last, the period in which their individual genius finds full expression and their peculiar style is completely formed,—the period in which they exploit new and hitherto unexplored domains in their art. Berlioz’s life and art-work show almost diametrically the opposite of this. His earliest compositions show the most absolute originality, in form, conception, character of melodic material, and expression; then he passes through a period in which his style gains in solidity and mastery, in which he acquires greater power of fixing his conceptions and giving them an intelligible and plastic form; and, lastly, we find him reaching a period in which his style becomes more simplified, and even reflects the influence of great composers (notably Gluck) who had gone before him. One of his most marked traits was his absolute melodic originality, and this shows itself in his works from the very beginning. Take, for instance, the opening *adagio* melody in the Introduction of his *Fantastic* symphony, a melody taken note for note from a song he wrote when only twelve years old: it is individual as possible, it does not remind one in the least of anything ever written by any other composer, it is Berlioz through and through, Berlioz all over, and nothing but Berlioz. Even the quaintly uncanny theme of the flute and English-horn in the Trio of his *Queen Mab* Scherzo in the *Romeo and Juliet* symphony, written when he was at the height of his second manner, is not more thoroughly his own! And, what is most curious, we find this uniqueness of melodic character far less prevalent in his latest works: in his *Troyens* not only the frequent greater simplicity of style, but the very cut of many of the melodies themselves, remind one of Gluck, Spontini, or Salieri.

In the matter of orchestration Berlioz followed the same direction composers had taken ever since the form of the classic orchestra had been solidly

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established by Gluck and Haydn,—a form which had been preserved in all its essentials even by Beethoven; but the onward step taken by Berlioz, albeit still distinctly in the same direction, was so long and important that it really carried him well past the boundary line of the classic method, and opened a new year of orchestral treatment.

From Haydn to Beethoven the strings had been the true basis and foundation of the orchestra; the two other groups of instruments—the wood-wind on the one hand, and the brass-wind and percussion on the other—had been used mainly for the sake of coloring. But with Berlioz, the liberation of the wind instruments and instruments of percussion from their whilom secondary position became complete: he divided the whole orchestra into four independent, if mutually co-operant, groups, all of which stood virtually on an equal footing. These were the strings, the wood-wind, the brass-wind, and the instruments of percussion (the horns, although technically brass instruments, were treated by him as belonging either to the wood-wind or the brass-wind group, according to circumstances). More than this, not content with the old method of using one group (generally the strings) to *accompany* one or more instruments belonging to another, he would often unite together instruments belonging to different groups in a way to form essentially a new combination in which no one set could properly be said merely to *accompany* the other, but all the co-operant instruments were treated on an equality. The rôle he assigned to the instruments of percussion was especially new and of unprecedented importance. No doubt stray hints at his method of treating the orchestra are to be found in Beethoven and even as far back as Mozart and Haydn; but Berlioz was the first to reduce it to a system, and to make that system the basis of his whole style of orchestration. In this he was enthusiastically followed by Meyerbeer, Liszt, Wagner, and other modern composers. Wagner indeed went a step farther in often making the quartet of horns the real centre and pivot of the orchestra; but even in

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this Wagner was not wholly original, for we find in Berlioz's works instances enough of a tendency to do this very thing, to show that, had he not been hampered by the old plain horn being still in general use in France in his day (instead of the modern chromatic instrument), he might have used the horn-quartet quite as Wagner did after him.

Although a musical come-outer and "new light" in his day, Berlioz never had any sympathy with the Wagnerian movement. True, he was a firm believer in the poetic or dramatic expressive power of Music, and in his creative work felt the need of a poetic—in contradistinction to a purely musical—inspiration; for his genius to show itself in its full splendor, he had to be inspired by some definite poetic or dramatic subject. But in his eyes the absolute melody was the true musical unit, and he utterly refused to admit that the harmony between Music and Poetry should go beyond an ideal identity of emotional-expressive aim. He was a profound admirer of Beethoven, Weber, and Gluck in Music, and of Shakspeare and Goethe in poetry: one of his symphonies (*Roméo et Juliette*) and one of his operas (*Béatrice et Bénédict*) were based on Shaksperian subjects, and he drew the inspiration for his *Damnation de Faust* from Goethe's great drama. Virgil was another of his gods; and the text of his *Troyens*,—a "cyclus" of two operas: *la Prise de Troie* and *les Troyens à Carthage*,—which he wrote himself, was based on the *Æneid*. During his lifetime he was cruelly ignored in France, though his works won respectful recognition in Germany and excited well-nigh boundless enthusiasm in Russia. Since his death, however, his fame as a genius of the first water has gone on steadily increasing; and he now stands recognizedly at the head of French composers.

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tive, after Shakspeare; text by Émile Deschamps, music by Hector Berlioz, op. 17." Berlioz's four symphonies are numbered respectively op. 14a, 15, 16, and 17; but they were not composed nor first publicly performed in this order. The first, the *symphonie fantastique* (op. 14a), which forms the first part of the *Épisode de la vie d'un artiste* (op. 14), took the composer some time to write: it was finished by 1830, in which year it was brought out at the Conservatoire in Paris. The second, the *symphonie funèbre et triomphale* (for military band, to which the composer afterwards added string-parts *ad libitum*), was written the last of all, in 1840, for the translation of the remains of the victims of the revolution of July, 1830, and the inauguration of the Bastille Column; it was first given in the open air, on the place de la Bastille. The third, *Harold en Italie* (op. 16), was written and given in 1834, and the fourth, *Roméo et Juliette* (op. 17), in 1839.

The composition of both the last two symphonies had much to do with Paganini, the great violinist. Paganini came to Berlioz one day saying, that he had a wonderful Stradivarius viola on which he was very anxious to play in public, but knew of no concerto for the instrument; would not Berlioz write him one? Berlioz replied that he had never written a concerto for any instrument, playing none himself, and that he thought a good concerto could be written only by a virtuoso. But, as Paganini insisted on his writing one for him, he undertook the task. When he had finished the sketch of the first movement, he showed it to Paganini; but the violinist was sorely disappointed in it. The viola part was of all too modest dimensions in comparison with the disproportionate amount of work Berlioz had given to the orchestra; in fact, the thing was not a concerto at all, but an orchestral piece with viola *obbligata*. Paganini at once said, "That will not do for me; you have given me too many rests!" Berlioz answered that that was just what ought to have been expected of him, and that Paganini could not do better than follow his original suggestion, and write the concerto himself. So the affair came to nothing, in so far as Paganini was concerned; but Berlioz completed the work in his own way, and it became the *Harold in Italy* symphony. When the work was brought out at the Conservatoire, Paganini came to hear the performance, and was so delighted that, when the symphony was over, he stepped up upon the stage and kissed Berlioz before the audience and orchestra. Berlioz was miserably poor at the time, beside being much out of health; he took cold at the performance of *Harold*, and was soon confined to his bed. A few days later he got a note from Paganini, full of expressions of the profoundest admiration for the symphony, and begging him to accept an enclosed check for 20,000 francs as a token of friendship and respect.\* This munificent

\* It came out afterwards, but not till after Berlioz's death, that little, if any, of the money came out of Paganini's pocket. The great violinist was noted for being one of the stingiest of men, and was, moreover, in great pecuniary straits at the time; he was induced by Jules Janin, the famous literary and dramatic critic on the *Journal des Débats* (on which paper Berlioz was the musical critic), to lend his name to a pious fraud which would help the needy Berlioz, and also do something toward increasing Paganini's popularity so soon as his "generosity" should become publicly known. The true source from which the 20,000 francs came has never been discovered, but the part Paganini played in the transaction was afterwards revealed to Ferdinand Hiller by Liszt. The sum was probably made up by subscription, and it is more than likely that a goodly part of it came out of Liszt's pocket.



gift placed Berlioz, for a while at least, in comparatively easy circumstances: he used the money to pay off some crying debts, and especially to "buy leisure," which he devoted to writing the *Romeo and Juliet* symphony, dedicating the work to Paganini.

It was currently reported that, when Berlioz, years before, saw Harriet Smithson, the Irish actress, act Juliet at the Odéon in Paris, he had cried out that he would make that woman his wife, and write his greatest symphony on that tragedy; of which report Berlioz characteristically said, "I *did* both things, but I never *said* anything of the sort!"

*Romeo and Juliet* is Berlioz's only choral symphony, the idea being probably suggested to him by Beethoven's ninth. It begins with a vivacious orchestral movement, descriptive of the street fights between the Capulets and Montagues, and closing with strong recitative-like passages for the brass, suggestive of the intervention of the Prince of Verona. Next follows a passage for unaccompanied (or scarcely accompanied) chorus narrating the story of the tragedy,—an idea afterwards copied by Gounod in the prologue of his opera; then come some strophes in praise of Shakespeare for a contralto voice, and a little choral Scherzo for tenor solo, male chorus, and orchestra, the text of which is a free version of Mercutio's story of Queen Mab. This ends the first part, or Prologue, of the symphony. The second part consists of a brilliant orchestral movement with slow introduction, descriptive of Romeo brooding over his love in solitude, and of the festival at Capulet's house. The third part is an orchestral picture of the balcony-scene; and the fourth, an orchestral Scherzo entitled *Queen Mab*. The fifth part begins with the solemn choral music accompanying Juliet's funeral procession; this is followed by an orchestral description of the tomb-scene, with the death of the lovers, which leads immediately to the choral Finale,—the crowd breaking into the tomb and finding the dead bodies of the two lovers, Friar Laurence's appeal to the Capulets and Montagues, and the final oath of reconciliation of the two families.

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The first of these orchestral scenes begins with a vague, dreamy, almost recitative-like phrase in the first violins alone, and carried on for twenty measures with hardly any accompaniment: it is a picture of melancholy solitude. Soon a warm love-melody unfolds itself on the violins and some of the softer wind instruments, over a waving arpeggio figure in the second violins, a close *tremolo* in the violas, and a firm bass in the 'celli, double-basses, and bassoons. The harmony is enriched with all the subtle and glowing orchestral color of which Berlioz was an acknowledged master; the melody is developed at some length, when, as it dies away, the violins and violas suddenly strike up a lively, strongly marked dance-rhythm, but softly, as if heard from a distance; the clarinet and bassoon murmur a phrase of a dance-tune, and, amid soft, tremulous harmonies in the strings, the drums and tambourine repeat the rhythmic pulsation of the dance. Over a *pizzicato* arpeggio accompaniment the oboe and clarinet now sing a second love-song, through which we hear at moments the dance-rhythm sounding afar off on the drums and tambourine; this melody is especially associated with Romeo, almost as a *Leitmotiv*, and reappears later in the movement. Soon, with the beginning of the *Allegro* (Ball-Scene), the second violins, violas, and horns dash in with the dance-rhythm, while the basses creep in with fragments of the dance-tune, working up in gradual *crescendo* to an outburst of the full orchestra; and, after a moment's silence, the brilliant dance-melody itself appears, played by the first violins and violas in octaves, against a rhythmic accompaniment in the other strings and bright ascending *arpeggj* in the wood-wind and horns. This theme is developed at great length in Berlioz's peculiar brilliant and fantastic fashion until, after a long climax, Romeo's love-song is sung in its original slow tempo by the wood-wind, cornets, and first trombone, while the rest of the orchestra precipitates itself once more upon the dance-melody, playing

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it against the other as a brilliant, lively counter-theme,— a favorite device of Berlioz's. Then both the love-song and the dance-music die away; bits of the dance-theme enter fugally in the wind instruments against a slower descending phrase in the strings and bassoons; the working-out proceeds, more fitfully and spasmodically than before. You feel that rat-catcher Tybalt has scented out the party of Montagues, and that fighting and sharp strokes are in the air; you hear the clash of swords (on the cymbals) and the hurried rush of excited youths. Still the dance-music sounds above it all, and the ball-scene ends brilliantly; in a fight?—who knows? This movement is scored for an orchestra which may well be taken as a sample of the full band for which Berlioz habitually wrote when marshalling together his full resources: 1 piccolo, 2 flutes, 2 oboes, 2 clarinets, 4 bassoons, 4 horns, 2 trumpets, 2 cornets, 3 trombones, 2 pair of kettle-drums, big-drum and cymbals, 2 harp-parts (with "at least two" harps on a part), and the usual strings. There is no bass-tuba or ophicleide, no English-horn, nor bass-clarinet.

The next movement (Balcony-Scene) was Berlioz's especial favorite among all his slow movements: it is at once a musically developed and coherent composition and a most wondrously poetic and close piece of tone-painting. Almost every important incident, every glowing phrase and change of emotion in Shakspeare's scene, is here reflected in the music. It begins with a calm, melodious passage in the 'celli and violas, suggestive of the tranquil Italian night, the second violins coming in ever and anon with a little whispering figure; against this calm background you can almost hear the first violins and English-horn and clarinet say: "What light through yonder window breaks? It is the east, and Juliet is the sun!" Soon the 'celli and horn come in with the love-melody,—the principal theme of the movement,—not fully developed as yet, but merely hinted at over so strange and unearthly a harmony that Berlioz thought it necessary to add the following foot-note at one point: "There are no

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errors here, this chord is really the chord of C-sharp minor." The tranquil theme of the 'celli and violas returns, with Juliet's eyes shining over it; the movement grows more animated, and soon the love-theme bursts forth in all its splendor in the violas, 'celli, bassoon, and English-horn. It is interrupted by an *Allegro agitato* (2-4 time), in which we plainly recognize the nurse calling Juliet away, her hurried answers, and Romeo's pleading. But the love-melody returns, and is worked out at great length, with all the glowing resources of Berlioz's matchless orchestration. There is another interruption; and then Romeo at last departs, the movement closing in hushed *pianissimo*.

Of the Scherzo, *Queen Mab, or the Dream-fairy*, the best possible analysis is the following passage from Shakspeare:—

MERCUTIO. O then, I see, Queen Mab hath been with you.

She is the fairies' midwife; and she comes  
In shape no bigger than an agate-stone  
On the forefinger of an alderman,  
Drawn with a team of little atomies  
Athwart men's noses as they lie asleep:  
Her wagon-spokes made of long spinners' legs;  
The cover, of the wings of grasshoppers;  
The traces, of the smallest spiders' web;  
The collars, of the moonshine's watery beams;  
Her whip, of cricket's bone; the lash, of film;  
Her wagoner, a small gray-coated gnat,  
Not half so big as a round little worm  
Prick'd from the lazy finger of a maid:  
Her chariot is an empty hazel-nut,  
Made by the joiner squirrel, or old grub,  
Time out of mind the fairies' coach-makers.  
And in this state she gallops night by night  
Through lovers' brains, and then they dream of love;  
O'er courtiers' knees, that dream on court'sies straight  
O'er lawyers' fingers, who straight dream on fees;  
O'er ladies' lips, who straight on kisses dream,—  
Which oft the angry Mab with blisters plagues,

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Because their breaths with sweet-meats tainted are :  
 Sometimes she gallops o'er a courtier's nose,  
 And then dreams he of smelling out a suit ;  
 And sometime comes she with a tithe-pig's tail,  
 Tickling a parson's nose as 'a lies asleep,  
 Then dreams he of another benefice :  
 Sometimes she driveth o'er a soldier's neck,  
 And then dreams he of cutting foreign throats,  
 Of breaches, ambuscadoes, Spanish blades,  
 Of healths five fathoms deep ; and then anon  
 Drums in his ear, at which he starts, and wakes ;  
 And, being thus frightened, swears a prayer or two,  
 And sleeps again.

. . . . .  
 True, I talk of dreams ;  
 Which are but children of an idle brain,  
 Begot of nothing but vain fantasy ;  
 Which is as thin of substance as the air ;  
 And more inconstant than the wind, who woos  
 Even now the frozen bosom of the north,  
 And, being angered, puffs away from thence,  
 Turning his face to the dew-dropping south.

Nearly all of this will be found reflected in the music, especially the "puffs away from thence" with which the movement ends. The curious effect of the accompaniment to the quaint melody of the flute and English-horn in the trio is produced by the violins sustaining chords in several parts in *altissimo* (so called) artificial harmonics.

ALEXIS EMMANUEL CHABRIER was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and is still living. He at first took up the study of music as an amateur, while studying law in Paris and serving as an employee at the Ministère de l'Intérieur. He had taken pianoforte lessons of Édouard Wolff, while at the Lycée Saint-Louis, and afterwards studied harmony and counterpoint under Aristide Hignard. But he was for the most part self-taught in music. His first compositions that came to public notice were two operettas, works of somewhat more importance than the average of such things: *l'Étoile*, brought out at the Théâtre des Bouffes-Parisiens on November 28, 1877, and *l'Éducation manquée*, given at the Cercle de la Presse on May 1, 1879. After this latter production he devoted himself wholly to music, published some pianoforte pieces, and in November, 1883, scored a signal success at the concerts of the Château d'Eau with an orchestral rhapsody, entitled *España*. For the next two years he filled the post of chorus-master at the Château d'Eau, assisting Lamoureux in his concert production of the first two acts of Wagner's *Tristan und Isolde* there. He also produced *la Sulamite*, a dramatic scena for mezzo-soprano and female chorus, and fragments from an opera, *Gwendoline*, while at the Château d'Eau. This opera was brought out entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. A still larger dramatic work, *le Roi malgré lui*, was given at the Opéra-Comique in Paris on

May 18, 1887; but the house burned down after its third performance. Yet the opera was thought worth reviving after the company of the Opéra-Comique moved temporarily to the old Théâtre-Lyrique, and was given again on November 16 of the same year. Chabrier is to-day one of the most noted "*jeunes*" in French music; he has, however, not as yet given evidence of following any particular school, although there is hardly a modern school of composition toward which he has not, at one time or another, shown signs of inclining. Upon the whole, he stands as a composer of undoubted talent, of rather extreme views, but who has not been able quite to make up his mind on musical æsthetics.

PRELUDE TO ACT II. OF "GWENDOLINE" . . . EMMANUEL CHABRIER.

This piece of entr'acte-music, written wholly in the modern romantic vein, is a sort of free improvisation, so to speak, on two or three melodic phrases, or themes. It adheres to no definite musical form, although its development does not lack coherency. It is especially noteworthy as a piece of orchestral coloring, poetic and picturesque both in intent and effect. It is one of those imaginative compositions that do not lend themselves to technical analysis; and, to analyze it according to its poetic or dramatic meaning, one would have to consult the full score of the opera itself, which the present editor has, unluckily, not at his disposal. The piece is scored for very full orchestra, with piccolo-flute, English-horn, bass-clarinet, the full modern complement of brass, and two harp parts.

BALLET-MUSIC FROM "FERAMORS." . . . . ANTON RUBINSTEIN.

The opera, *Feramors*, text by Julius Rodenberg, music by Anton Rubinstein, was first given in Dresden in 1863. The subject is taken from Thomas Moore's *Lalla Rookh*. Feramors is the young poet who entertains Lalla Rookh with recitations during her journey to Delhi to be married to

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the sultan. She falls in love with the poet, and finds on her wedding morning that he and the sultan are the same person.

Three numbers from the ballet-music, and a wedding march, in the opera have been published separately, arranged for concert performance, and have held their place in the concert repertory for years. The first of these is the Dance of Bayaderes, No. 1 (*Allegretto*, in B-flat major, 2-4 time). This graceful little dance is based on two themes; the first given almost throughout by the strings, with the wood-wind and horns coming in on the last beat of every two-measure section to complete the phrase; the second a florid, Oriental-sounding phrase in the flute, against a more *cantabile* counter-phrase in the strings. The movement is scored for the ordinary orchestra (without trombones), the tambourine playing a conspicuous part in it.

The second selection is the Candle-dance of the Brides of Kashmere (*Moderato con moto*, in D minor, 3-4 time). This is a dainty, waltz-like movement, in which the wood-wind plays a prominent part. There is a Trio in A major in which the violins and violas in octaves play a more sustained melody against a livelier *staccato* counter-theme in the horns, the same *cantilena* being taken up later on by the 'celli and bassoons against running counter-figures in the wood-wind. The D minor waltz is then repeated, the horn and first violins now alternating in playing more *cantabile* phrases against the lighter waltz-theme in the wood-wind. The score is the same as in the preceding selection, save that the triangle is now substituted for the tambourine.



WOTAN'S FAREWELL TO BRÜNNHILDE AND THE FIRE-CHARM, FROM "DIE WALKÜRE," ACT III. SCENE 3 . . . . . RICHARD WAGNER.

The poetic text to *Die Walküre*, the second drama in the tetralogy, *Der Ring des Nibelungen*, was written (probably) in 1851; the score was completed in Zürich in 1856. The drama was first given (without Wagner's

\* It should be remembered that Wagner wrote the texts of the four dramas which constitute *Der Ring des Nibelungen* in their inverse order; namely, *Siegfrieds Tod* in 1848 (remodelled, and its title changed to *Götterdämmerung* before 1855); *Siegfried* (originally entitled *Der junge Siegfried*) in 1850; *Die Walküre* in 1851 (?); and *das Rheingold* in 1851-52. The scores of these four dramas, on the other hand, were written in their regular order, as follows: *Das Rheingold*, begun at Spezzia in 1853, finished in May, 1854; *Die Walküre*, finished in Zürich in May, 1856; *Siegfried*, begun in Zürich in 1857 and carried through up to the *Waldweben* in Act II. in the same year, the whole score finished in 1869; *Götterdämmerung*, begun at Lucerne in 1870, finished at Bayreuth in 1874.

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*March 29,*

AT 8.

authorization) at the Hofoper in Munich on June 26, 1870; its first regular performance, in connection with the rest of the tetralogy, was at Bayreuth on August 14, 1876.

In the last part of the closing scene, given at this concert, Wotan, after telling Brünnhilde, the Valkyr, that she shall be cast into a deep sleep on the mountain top, to become the bride of whoever awakens her, is so far softened by her entreaties that he promises to encircle her with a raging fire, through which only the greatest hero shall succeed in making his way. The text of the scene given is as follows: —

ORIGINAL GERMAN.

WOTAN.

*[blickt ihr ergriffen in das Auge, und hebt sie auf.]*

Leb' wohl, du kühnes,  
herrliches Kind!  
Du meines Herzens  
heiligster Stolz,  
leb' wohl! leb' wohl! leb' wohl!  
Muss ich dich meiden,  
und darf nicht minnig  
mein Gruss dich mehr grüssen;  
sollst du nun nicht mehr  
neben mir reiten,  
noch Meth beim Mahl mir reichen;  
muss ich verlieren  
dich, die ich liebte,  
du lachende Lust meines Auges: —  
ein bräutliches Feuer  
soll dir entbrennen,  
wie nie einer Braut es gebrannt!  
Flammende Gluth  
umglühe den Fels;

ENGLISH PROSE TRANSLATION.

WOTAN.

*[looks her in the eye, deeply moved, and raises her up.]*

Farewell, thou daring, splendid child!  
Thou, the holiest pride of my heart, farewell! farewell! farewell! Must I part from thee, and shall my welcome no longer lovingly greet thee; shalt thou no more ride beside me, nor hand me mead at the banquet; must I lose thee, thee that I loved, thou laughing joy of mine eyes: — a bridal fire shall burn for thee, such as ne'er yet burned for a bride! Let a flaming glow glow around the rock; let it scare the coward with consuming terror; let the dastard flee Brünnhilde's rock: — for he alone shall woo the bride, who is freer than I, the god!

---

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mit zehrenden Schrecken  
scheuch' es den Zagen;  
der Feige fliehe  
Brünnhilde's Fels:—  
denn Einer nur freie die Braut,  
der freier als ich, der Gott!

BRÜNNHILDE.

[*wirft sich ihm gerührt und entzückt in die Arme.*]

WOTAN.

Der Augen leuchtendes Paar,  
das oft ich lächelnd gekos't,  
wenn Kampfes-Lust  
ein Kuss dir lohnte,  
wenn kindisch lallend  
der Helden Lob  
von holden Lippen dir floss:—  
dieser Augen strahlendes Paar,  
das oft im Sturm mir gegläntzt,  
wenn Hoffnungs-Sehnen  
das Herz mir sengte,  
nach Welten-Wonne  
mein Wunsch verlangte  
aus wild webendem Bangen:—  
zum letzten Mal'  
letz' es mich heut'  
mit des Lebewohles  
letztem Kuss!  
Dem glücklicher'n Manne  
glänze sein Stern;  
dem unseligen Ew'gen  
muss es scheidend sich schliessen!  
Denn so—kehrt  
der Gott sich dir ab;  
so küsst er die Gottheit von dir.

[*Er küsst sie auf beide Augen, die ihr so gleich erschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Moos-hügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge, und schliesst ihr dann den Helm fest zu; dann verweilt sein Blick nochmals schmerzlich auf ihrer Gestalt, die er endlich mit dem langen Stahlschilde der Walküre zudeckt.—Dann schreitet er mit feierlichem Entschlusse in die Mitte der Bühne, und kehrt die Spitze seines Speeres gegen einen mächtigen Felsstein.*]

Loge, hör'!  
lausche hieher!  
Wie zuerst ich dich fand  
als feurige Gluth,

BRÜNNHILDE.

[*throws herself, moved and in ecstasy, into his arms.*]

WOTAN.

The shining pair of eyes, that oft I have smilingly caressed, when a kiss rewarded thy joy in battle, when in childlike prattle the praise of heroes flowed from thy sweet lips:—this beaming pair of eyes, that oft has gleamed on me through the storm, when yearning of hope singed my heart, and my wish longed for world-ecstasy out of wild-weaving dread:—for the last time let it gladden me to-day with the last farewell kiss! May its star shine on the happier man; upon the hapless Immortal must it now close in parting! For thus—doth the god turn from thee; thus doth he kiss thy godhood away.

[*He kisses her on both eyes, which forthwith remain closed: she sinks back, gently fainting in his arms. He leads her tenderly to lie on a low moss-hillock, above which a wide-branching fir spreads out its boughs. Once more he contemplates her features, and then closes her helmet fast over her face; then his glance tarries once more over her form, which he at last covers with her long steel Valkyr's shield.—Then he walks with solemn determination to the middle of the stage, and turns the point of his spear against a mighty mass of rock.*]

Loge, hear me! hearken hither! As first I found thee as fiery glow, as then thou didst escape me as flickering flame: as then I bound thee, I free thee to-day! Up,

wie dann einst du mir schwandest  
als schweifende Lohe;  
wie ich dich band,  
bann' ich dich heut'!

Herauf, wabernde Lohe,  
umlod're mir feurig den Fels!  
Loge! Loge! Hieher!

[Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem WOTAN mit einem Winke seiner Speerspitze den Umkreis des Felsens zuweist.]

Wer meines Speeres  
Spitze fürchtet,  
durchschreite das Feuer nie!

[Er erschwindet in der Gluth nach dem Hintergrunde zu.— Der Vorhang fällt.]

The orchestra in this scene is composed as follows: 3 flutes and piccolo (later on 2 flutes and 2 piccolos), 3 oboes, 1 English-horn (alto-oboe), 3 clarinets, 1 bass-clarinete, 3 bassoons; 8 horns, 3 trumpets, 1 bass-trumpet, 4 trombones, 1 contra-bass tuba; 2 pairs of kettle-drums, 1 Glockenspiel, 1 triangle; 6 harps; strings.

flickering fire, flare fiercely round the rock!  
Loge! Loge! Hither to me!

[Together with his last call he strikes the rock thrice with his spear's point, whereupon a flash of fire darts out from it, and quickly swells to a sea of flame, which WOTAN guides with a motion of his spear to flow round the rock.]

Let him who fears my spear's point ne'er pass through the fire.

[He disappears through the glow toward the background.— The curtain falls.]

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## PROGRAMME

OF THE

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Friday Afternoon,

Saturday Evening,

February 9,

February 10,

at 3.00.

at 8.15.

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Friday Afternoon, Feb. 9,      Saturday Evening, Feb. 10,  
at 3.00.                              at 8.15.

### PROGRAMME.

Brahms      -      -      -      -      -      Symphony No. 1, in C minor, Op. 68

- |      |  |   |   |   |   |     |
|------|--|---|---|---|---|-----|
| I.   | Un poco sostenuto (C minor)                  | - | - | - | - | 6-8 |
|      | Allegro (C minor)                            | - | - | - | - | 6-8 |
| II.  | Andante sostenuto (E major)                  | - | - | - | - | 3-4 |
| III. | Un poco allegretto e grazioso (A-flat major) | - | - | - | - | 2-4 |
|      | L' Istesso tempo (B major)                   | - | - | - | - | 6-8 |
| IV.  | Adagio (C minor)                             | - | - | - | - | 4-4 |
|      | Allegro non troppo, ma con brio (C major)    | - | - | - | - | 4-4 |

Schubert      -      -      -      -      Song with Orchestra, "Die Allmacht"  
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Anton Rubinstein      -      -      -      -      Ballet-Music from "Feramors"

- |     |  |    |                           |   |     |
|-----|--|----|---------------------------|---|-----|
| I.  | Dance of Bayaderes   | I. | Allegretto (B-flat major) | - | 2-4 |
| II. | Candle-dance of the Brides of Kashmire; moderato<br>con moto (D minor) | -  | -                         | - | 3-4 |

Richard Wagner      -      Wotan's Farewell and Fire-Charm, from "Die  
Walkuere"

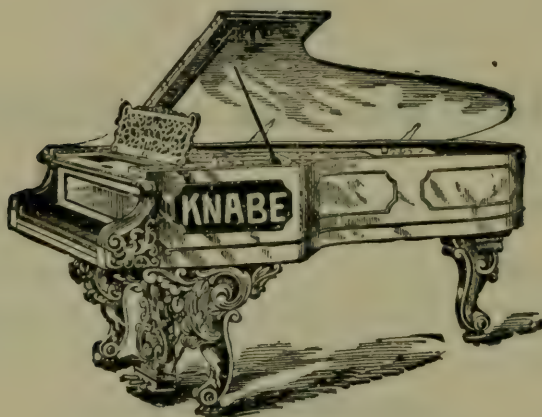
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The first movement begins with a slow introduction (*Un poco sostenuto*,

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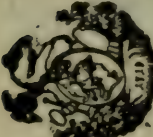
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in C minor, 6-8 time), which is a striking example of the modern system of orchestral scoring, as contrasted with the classical. The first eight measures are in pure four-part writing, scored for full orchestra (without trombones). For the sake of clearness, let us call the four parts in the harmony by their generally accepted names respectively,—soprano, alto, tenor, and bass. According to the classical system of scoring, as commonly adopted by Haydn, Mozart, or Beethoven, the first violins would have played the soprano, the second violins the alto, the violas the tenor, and the 'celli and double-basses the bass; the wind instruments would either have doubled some of these parts (in the unison or octave) or else have sustained plain chords, merely adding their color to the general ensemble. But Brahms here disposes his orchestra quite differently: he gives the soprano to the first and second violins and the 'celli, letting this large mass of stringed instruments play the part doubled in two octaves; he divides his violas and the several pairs of flutes, oboes, clarinets, and bassoons between the alto and tenor parts, the first three pairs of wind instruments doubling them an octave higher than the violas and bassoons; the bass (which is here a long-sustained pedal-C) he gives to the double-basses, double-bassoon, and horns. This massing together of a large body of instruments of one character upon one part, and of correspondingly large masses of instruments of another character upon other parts, gives the orchestra an enormous power, no such volume of tone could have been got from the same orchestra by the older methods of scoring.

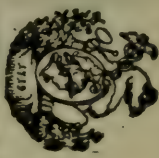
The exceedingly chromatic character of the harmony in this passage, bristling as it does with dissonances, makes a very perfect performance necessary, if it is to sound clear. The theme it is based on is immediately

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followed by a figure (running on the component notes of the diminished 7th chord, A-flat, B-natural, F, A-flat — omitting the D) of which we shall hear more anon. Indeed, the next several measures of the introduction contain much that reappears in the body of the movement. After some subtle enharmonic transitions, the violins, violas, and 'celli outline a figure which will soon be recognized as characteristic in the principal theme of the ensuing *Allegro*; this figure, a rising and falling arpeggio on the notes G and E-flat, has the peculiarity that, of itself, it indicates no determinate tonality; its two notes may stand either as the fundamental and 3rd of the chord of E-flat major or as the 3rd and 5th of the chord of C minor. It depends upon whether there is an accompanying C or B-flat in the other parts to determine to which key it belongs. Here it is distinctly in C minor. The four-part chromatic wail of the opening measures returns; and an idyllic phrase in the oboe, answered by the 'celli, leads immediately to the *Allegro*.

The *Allegro* begins with four introductory measures in which we recognize the first part of the chromatic wail of the slow introduction, now changed to a strident shriek, almost a snarl; then comes the first theme, the rising arpeggio figure on the tonic harmony followed by a descending arpeggio on the dominant harmony, over what we will henceforth call the "shriek-motive" in the bass. The second phrase of the theme is made up of the threatening A-flat, B-natural, F, A-flat, we have already heard in the introduction, followed by the same enharmonic transitions as there. The development which ensues consists of what is essentially a working-out of these four figures in free double-counterpoint, further variety being gained by the figures themselves being taken, now *motu recto*, now *motu contrario*.

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The free fantasia is long and exceedingly elaborate; it runs wholly on figures taken from the themes announced in the first part, treated in all the forms and with all the devices of single and double-counterpoint, without an irrelevant episode. The third part of the movement is led up to by a long, strenuous climax, and differs little from the first part, save in the traditional changes of key and more extended development of some portions. A short Coda, *Poco sostenuto*, closes the movement, the whole of which is one of the most stoutly-knit, impassioned, one might almost say inexorable, pieces of writing Brahms—or any one else, for that matter—ever put upon paper.

The second movement (*Andante sostenuto*, in E major, 3-4 time) contains the development of a serious, profoundly expressive theme in a rather free form, interspersed with other cognate motives and episodes of passage-

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work. The principal theme is the backbone of the movement, and is treated with great elaboration.

The third movement (*Un poco allegretto e grazioso*, in A-flat major, 2-4 time) takes the place of the traditional Scherzo, albeit it has little of the scherzo character. The first part of the movement comprises the working-out of three themes in contrasted rhythms, the first of which, given out by the clarinet and other wood-wind over a *pizzicato* bass in the 'celli, has been compared by mare's-nest hunters to the Prayer in Hérold's *Zampa*. The second part brings in a new theme in 6-8 time, the rhythm and even some figures of which reappear in the third part in conjunction with the first three themes. The character of the movement is generally cheerful and pastoral.

The Finale opens with an introductory *Adagio* which has this in common with the slow introduction to the first movement,—that in it we find premonitory suggestions of the themes of the main body of the movement. It forms a free dramatic prelude. With the thirtieth measure the tempo changes to *Più andante*, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it; the coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-

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like harmonies in the strings sink lower and lower,—like mist veiling the landscape,—an impressive pause ushers in the *Allegro non troppo, ma con brio* (in C major, 4-4 time).

The introductory *Adagio* has already given us mysterious hints at what is to come ; and now there bursts forth in the strings the most joyous, exuberant *Volkslied* melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's ninth symphony. One cannot call it plagiarism : it is two men saying the same thing. This melody is repeated in the wood-wind and horns over a *pizzicato* accompaniment in the strings ; and, just as the climax is reached and you expect it to be repeated once more by the full orchestra in resounding *fortissimo*, its first section is taken as the starting-point of a new theme, and the regular Rondo-finale begins, and is carried out in a form for which Brahms has shown a peculiar predilection. In this rondo all the themes hinted at in the introduction are introduced and developed, together with some new ones. In stoutness of structure it vies with the first movement, while in brilliancy it far surpasses it. It is a fitting crown to a symphony which, as a whole, represents more thought and work than would go to make a dozen ordinary symphonies. The work is scored for the ordinary modern orchestra, with the addition of a double-bassoon in the first movement and Finale, and of three trombones in the Finale.

ALEXIS EMMANUEL CHABRIER was born at Ambert (Puy-de-Dôme), France, on January 18, 1841, and is still living. He at first took up the study of music as an amateur, while studying law in Paris and serving as an employee at the Ministère de l'Intérieur. He had taken pianoforte lessons of Édouard Wolff, while at the Lycée Saint-Louis, and afterwards studied harmony and counterpoint under Aristide Hignard. But he was for the

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most part self-taught in music. His first compositions that came to public notice were two operettas, works of somewhat more importance than the average of such things: *l'Étoile*, brought out at the Théâtre des Bouffes-Parisiens on November 28, 1877, and *l'Éducation manquée*, given at the Cercle de la Presse on May 1, 1879. After this latter production he devoted himself wholly to music, published some pianoforte pieces, and in November, 1883, scored a signal success at the concerts of the Château d'Eau with an orchestral rhapsody, entitled *España*. For the next two years he filled the post of chorus-master at the Château d'Eau, assisting Lamoureux in his concert production of the first two acts of Wagner's *Tristan und Isolde* there. He also produced *la Sulamite*, a dramatic *scena* for mezzo-soprano and female chorus, and fragments from an opera, *Gwendoline*, while at the Château d'Eau. This opera was brought out entire at the Théâtre de la Monnaie in Brussels on April 10, 1886. A still larger dramatic work, *le Roi malgré lui*, was given at the Opéra-Comique in Paris on May 18, 1887; but the house burned down after its third performance. Yet the opera was thought worth reviving after the company of the Opéra-Comique moved temporarily to the old Théâtre-Lyrique, and was given again on November 16 of the same year. Chabrier is to-day one of the most noted "*jeunes*" in French music; he has, however, not as yet given evidence of following any particular school, although there is hardly a modern school of composition toward which he has not, at one time or another, shown signs of inclining. Upon the whole, he stands as a composer of undoubted talent, of rather extreme views, but who has not been able quite to make up his mind on musical æsthetics.

PRELUDE TO ACT II. OF "GWENDOLINE" . . . EMMANUEL CHABRIER.

This piece of entr'acte-music, written wholly in the modern romantic vein, is a sort of free improvisation, so to speak, on two or three melodic phrases, or themes. It adheres to no definite musical form, although its



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development does not lack coherency. It is especially noteworthy as a piece of orchestral coloring, poetic and picturesque both in intent and effect. It is one of those imaginative compositions that do not lend themselves to technical analysis ; and, to analyze it according to its poetic or dramatic meaning, one would have to consult the full score of the opera itself, which the present editor has, unluckily, not at his disposal. The piece is scored for very full orchestra, with piccolo-flute, English-horn, bass-clarinet, the full modern complement of brass, and two harp parts.

BALLET-MUSIC FROM "FERAMORS." . . . . ANTON RUBINSTEIN.

The opera, *Feramors*, text by Julius Rodenberg, music by Anton Rubinstein, was first given in Dresden in 1863. The subject is taken from Thomas Moore's *Lalla Rookh*. Feramors is the young poet who entertains Lalla Rookh with recitations during her journey to Delhi to be married to the sultan. She falls in love with the poet, and finds on her wedding morning that he and the sultan are the same person.

Three numbers from the ballet-music, and a wedding march, in the opera have been published separately, arranged for concert performance, and have held their place in the concert repertory for years. The first of these is the Dance of Bayaderes, No. 1 (*Allegretto*, in B-flat major, 2-4 time). This graceful little dance is based on two themes ; the first given almost throughout by the strings, with the wood-wind and horns coming in on the last beat of every two-measure section to complete the phrase ; the second a florid, Oriental-sounding phrase in the flute, against a more *cantabile* counter-phrase in the strings. The movement is scored for the ordinary orchestra (without trombones), the tambourine playing a conspicuous part in it.

The second selection is the Candle-dance of the Brides of Kashmire

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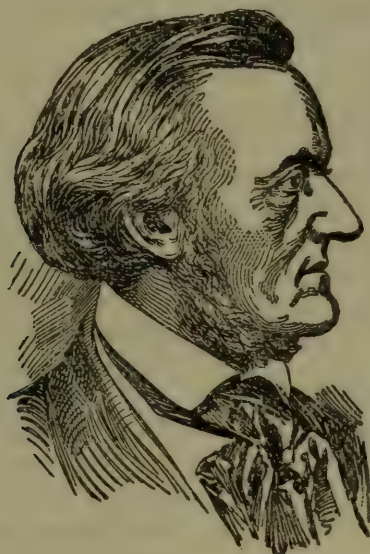
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(*Moderato con moto*, in D minor, 3-4 time). This is a dainty, waltz-like movement, in which the wood-wind plays a prominent part. There is a Trio in A major in which the violins and violas in octaves play a more sustained melody against a livelier *staccato* counter-theme in the horns, the same *cantilena* being taken up later on by the 'celli and bassoons against running counter-figures in the wood-wind. The D minor waltz is then repeated, the horn and first violins now alternating in playing more *cantabile* phrases against the lighter waltz-theme in the wood-wind. The score is the same as in the preceding selection, save that the triangle is now substituted for the tambourine.



WOTAN'S FAREWELL TO BRÜNNHILDE AND THE FIRE-CHARM, FROM "DIE WALKÜRE," ACT III. SCENE 3 . . . . . RICHARD WAGNER.

The poetic text to *Die Walküre*, the second drama in the tetralogy, *Der Ring des Nibelungen*, was written (probably) in 1851; the score was com-

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pleted in Zürich in 1856.\* The drama was first given (without Wagner's authorization) at the Hofoper in Munich on June 26, 1870; its first regular performance, in connection with the rest of the tetralogy, was at Bayreuth on August 14, 1876.

In the last part of the closing scene, given at this concert, Wotan, after telling Brünnhilde, the Valkyr, that she shall be cast into a deep sleep on the mountain top, to become the bride of whoever awakens her, is so far softened by her entreaties that he promises to encircle her with a raging fire, through which only the greatest hero shall succeed in making his way. The text of the scene given is as follows:—

#### ORIGINAL GERMAN.

##### WOTAN.

[*blickt ihr ergriffen in das Auge, und hebt sie auf.*]

Leb' wohl, du kühnes,  
herrliches Kind!  
Du meines Herzens  
heiligster Stolz,  
leb' wohl! leb' wohl! leb' wohl!  
Muss ich dich meiden,  
und darf nicht minnig  
mein Gruss dich mehr grüssen;  
sollst du nun nicht mehr  
neben mir reiten,  
noch Meth beim Mahl mir reichen;  
muss ich verlieren  
dich, die ich liebte,  
du lachende Lust meines Auges:—  
ein bräutliches Feuer  
soll dir entbrennen,  
wie nie einer Braut es gebrannt!  
Flammende Gluth  
umglühe den Fels;

#### ENGLISH PROSE TRANSLATION.

##### WOTAN.

[*looks her in the eye, deeply moved, and raises her up.*]

Farewell, thou daring, splendid child!  
Thou, the holiest pride of my heart, farewell! farewell! farewell! Must I part from thee, and shall my welcome no longer lovingly greet thee; shalt thou no more ride beside me, nor hand me mead at the banquet; must I lose thee, thee that I loved, thou laughing joy of mine eyes:—a bridal fire shall burn for thee, such as ne'er yet burned for a bride! Let a flaming glow glow around the rock; let it scare the coward with consuming terror; let the dastard flee Brünnhilde's rock:—for he alone shall woo the bride, who is freer than I, the god!

\* It should be remembered that Wagner wrote the texts of the four dramas which constitute *Der Ring des Nibelungen* in their inverse order; namely, *Siegfrieds Tod* in 1848 (remodelled, and its title changed to *Götterdämmerung* before 1855); *Siegfried* (originally entitled *Der junge Siegfried*) in 1850; *Die Walküre* in 1851 (?); and *das Rheingold* in 1851-52. The scores of these four dramas, on the other hand, were written in their regular order, as follows: *Das Rheingold*, begun at Spezzia in 1853, finished in May, 1854; *Die Walküre*, finished in Zürich in May, 1856; *Siegfried*, begun in Zürich in 1857 and carried through up to the *Waldweben* in Act II. in the same year, the whole score finished in 1869; *Götterdämmerung*, begun at Lucerne in 1870, finished at Bayreuth in 1874.

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mit zehrenden Schrecken  
scheuch' es den Zagen;  
der Feige fliehe  
Brünnhilde's Fels:—  
denn Einer nur freie die Braut,  
der freier als ich, der Gott!

BRÜNNHILDE.

*[wirft sich ihm gerührt und entzückt in  
die Arme.]*

WOTAN.

Der Augen leuchtendes Paar,  
das oft ich lächelnd gekos't,  
wenn Kampfes-Lust  
ein Kuss dir lohnte,  
wenn kindisch lallend  
der Helden Lob  
von holden Lippen dir floss:—  
dieser Augen strahlendes Paar,  
das oft im Sturm mir gegläntzt,  
wenn Hoffnungs-Sehnen  
das Herz mir sengte,  
nach Welten-Wonne  
mein Wunsch verlangte  
aus wild webendem Bangen:—  
zum letzten Mal'  
letz' es mich heut'  
mit des Lebewohles  
letztem Kuss!  
Dem glücklicher'n Manne  
glänze sein Stern;  
dem unseligen Ew'gen  
muss es scheidend sich schliessen!  
Denn so — kehrt

BRÜNNHILDE.

*[throws herself, moved and in ecstasy, into  
his arms.]*

WOTAN.

The shining pair of eyes, that oft I have  
smilingly caressed, when a kiss rewarded  
thy joy in battle, when in childlike prattle  
the praise of heroes flowed from thy sweet  
lips:—this beaming pair of eyes, that oft  
has gleamed on me through the storm,  
when yearning of hope singed my heart, and  
my wish longed for world-ecstasy out of  
wild-weaving dread:—for the last time let  
it gladden me to-day with the last farewell  
kiss! May its star shine on the happier  
man; upon the hapless Immortal must it  
now close in parting! For thus—doth the  
god turn from thee; thus doth he kiss thy  
godhood away.

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[*Er küsst sie auf beide Augen, die ihr so gleich erschlossen bleiben: sie sinkt sanft ermattend in seinen Armen zurück. Er geleitet sie zart auf einen niedrigen Mooshügel zu liegen, über den sich eine breitästige Tanne ausstreckt. Noch einmal betrachtet er ihre Züge, und schliesst ihr dann den Helm fest zu; dann verweilt sein Blick nochmals schmerzlich auf ihrer Gestalt, die er endlich mit dem langen Stahlschilde der Walküre zudeckt.—Dann schreitet er mit feierlichem Entschlusse in die Mitte der Bühne, und kehrt die Spitze seines Speeres gegen einen mächtigen Felsstein.*]

Loge, hör'!  
lausche hieher!  
Wie zuerst ich dich fand  
als feurige Gluth,  
wie dann einst du mir schwandest  
als schweifende Lohe;  
wie ich dich band,  
bann' ich dich heut'!

Herauf, wabernde Lohe,  
umlod're mir feurig den Fels!  
Loge! Loge! Hieher!

[*Bei der letzten Anrufung schlägt er mit der Spitze des Speeres dreimal auf den Stein, worauf diesem ein Feuerstrahl entfährt, der schnell zu einem Flammenmeere anschwillt, dem WOTAN mit einem Winke seiner Speerspitze den Umkreis des Felsens zuweist.*]

[*He kisses her on both eyes, which forthwith remain closed: she sinks back, gently fainting in his arms. He leads her tenderly to lie on a low moss-hillock, above which a wide-branching fir spreads out its boughs. Once more he contemplates her features, and then closes her helmet fast over her face; then his glance tarries once more over her form, which he at last covers with her long steel Valkyr's shield.—Then he walks with solemn determination to the middle of the stage, and turns the point of his spear against a mighty mass of rock.*]

Loge, hear me! hearken hither! As first I found thee as fiery glow, as then thou didst escape me as flickering flame: as then I bound thee, I free thee to-day! Up, flickering fire, flare fiercely round the rock! Loge! Loge! Hither to me!

[*Together with his last call he strikes the rock thrice with his spear's point, whereupon a flash of fire darts out from it, and quickly swells to a sea of flame, which WOTAN guides with a motion of his spear to flow round the rock.*]

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Wer meines Speeres  
Spitze fürchtet,  
durchschreite das Feuer nie!

Let him who fears my spear's point ne'er  
pass through the fire.

[*Er erschwindet in der Gluth nach dem  
Hintergrunde zu.— Der Vorhang fällt.*]

[*He disappears through the glow toward  
the background.— The curtain falls.*]

The orchestra in this scene is composed as follows: 3 flutes and piccolo (later on 2 flutes and 2 piccolos), 3 oboes, 1 English-horn (alto-oboe), 3 clarinets, 1 bass-clarinet, 3 bassoons; 8 horns, 3 trumpets, 1 bass-trumpet, 4 trombones, 1 contra-bass tuba; 2 pairs of kettle-drums, 1 Glockenspiel, 1 triangle; 6 harps; strings.

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At Eight.

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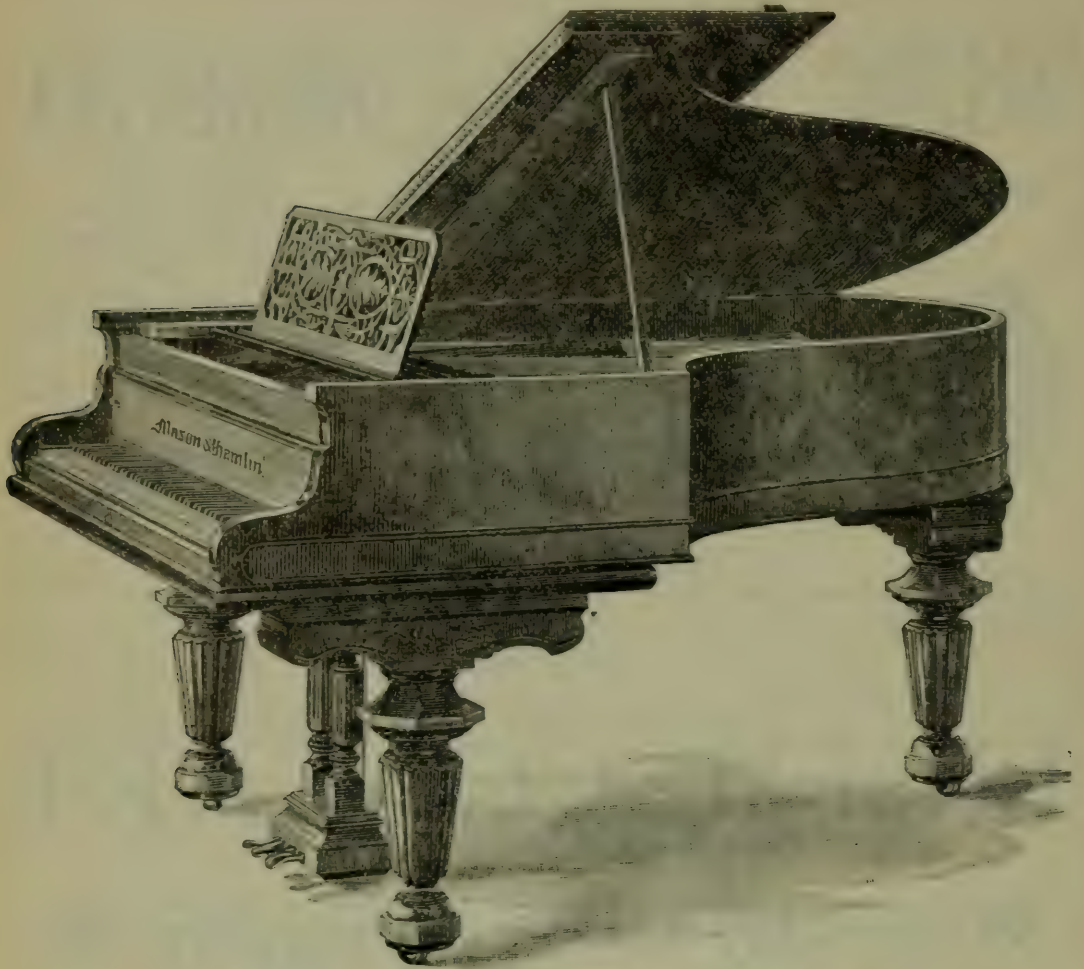
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### PROGRAMME.

Brahms - - - Akademische Fest-Ouverture, in C minor, Op. 80

Karl Maria von Weber, Concert Piece for Pianoforte and Orchestra, in F minor, Op. 79.

- |                                   |   |   |   |   |     |
|-----------------------------------|---|---|---|---|-----|
| I. Larghetto affettuoso (F minor) | - | - | - | - | 3-4 |
| Allegro passionato (F minor)      | - | - | - | - | 4-4 |
| II. Tempo di Marcia (C major)     | - | - | - | - | 4-4 |
| III. Presto giojoso (F major)     | - | - | - | - | 6-8 |

Robert Schumann - - - Symphony No. 4, in D minor, Op. 120

- |   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Ziemlich langsam (D minor)           | - | - | - | - | 3-4 |
| Lebhaft (D minor)                       | - | - | - | - | 2-4 |
| II. Romanze: Ziemlich langsam (A minor) | - | - | - | - | 3-4 |
| III. Scherzo: Lebhaft, (D minor)        | - | - | - | - | 3-4 |
| Trio (B-flat major)                     | - | - | - | - | 3-4 |
| IV. Langsam (D minor)                   | - | - | - | - | 4-4 |
| Lebhaft (D major)                       | - | - | - | - | 4-4 |

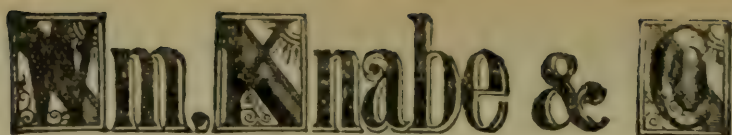
Franz Liszt - - - - - Spanish Rhapsody

(Rearranged as a Concert Piece for Pianoforte and Orchestra by  
F. BUSONI.)

Hector Berlioz, Rákúczy March, from "The Damnation of Faust," Op. 24

Soloist, Mr. FERRUCCIO B. BUSONI.

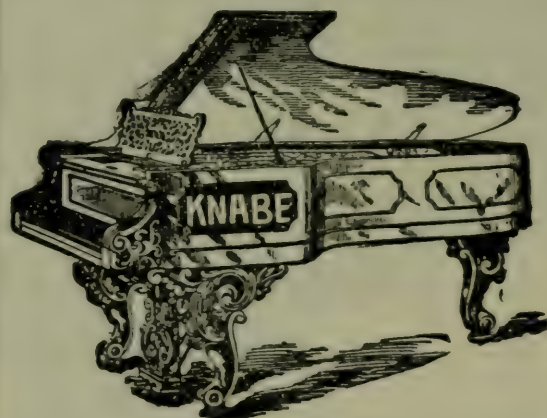
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The first movement begins with a slow introduction (*Larghetto affettuoso*,

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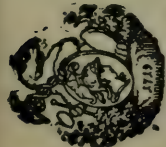
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in F minor, 3-4 time), the flutes, clarinets, and bassoons giving out a pathetic theme of eight measures in four-part harmony; then the strings come in with some melodious passage-work, a peculiarly solemn effect being produced by certain notes in the basses being softly doubled by a single trombone. When this short passage has reached its climax, the pianoforte enters with a few measures of preliminary cadenza, then plays the opening theme of the wood-wind unaccompanied, next embroidering the ensuing rising passage in the strings with cunning ornaments. The development goes on in the pianoforte, with little or no orchestral accompaniment, until, after some bold, fitful arpeggios accompanying a melodic phrase in the flute and clarinet, fragments of a theme, consisting of a descending arpeggio on the chord of the dominant 7th and 9th, with a little rising inflection at the end, make their appearance, followed by a *crescendo* passage of rolling arpeggios on the chord of the dominant 7th. This leads directly to the main body of the movement (*Allegro passionato*, in F minor, 4-4 time).

The oboes, clarinets, and bassoons give out a strident shriek on the chord of the 7th of the leading-note over a tonic pedal-point in the horns; against this as a harmonic background the pianoforte dashes into the first theme of the movement, of which we have just heard disjointed fragments, and carries it through unaccompanied, save for the twice repeated chord of the wind instruments. The orchestra then comes in in a *fortissimo tutti* on the first subsidiary, which leads to some arpeggio passage-work in the pianoforte, accompanying a melodic phrase in the flute and oboe, later



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in the clarinet and bassoon, which we have heard similiarly accompanied in the slow introduction. Another resounding *tutti* ends with a softer modulation to the relative A-flat major, in which key the pianoforte now enters with the second theme; this is developed in a very florid fashion, until some skirmishing with the first theme leads to a climax, after which the first theme itself enters once more, as at first, and a brilliant coda, diminishing to *pianissimo* toward the end, closes the movement. The form is a sort of stunted application of the principles of the sonata-form, the first part being represented by the first theme and its subsidiary, the second part by the second theme, and the third part by the repetition of the first.

A short recitative of the bassoon, interrupted by tremulous chords in the strings, leads immediately to the second movement. This is a brilliant march in C major (4-4 time), first given *pianissimo* by the clarinets, horns, and 'celli *pizzicati*, then repeated *pianissimo* by the wood-wind, horns, trumpets, and kettle-drums, with all the strings *pizzicati*, and then repeated a second time, after an ascending *glissando* scale in the pianoforte, by the whole orchestra *fortissimo*, the march dying away to *pianissimo* once more in a short coda.

A brilliant introductory passage in the pianoforte alone (*Più mosso*, 4-4 time) leads directly to the third movement (*Presto giojoso*, in F major, 6-8 time). This movement is a dashing Rondo on two principal themes, with occasional episodes. The first theme, a bright, buoyant melody, full of octave-passages in triplets, is immediately followed by the second: a most

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enchanting, magical series of arpeggios for both hands in contrary motion, each arpeggio ending with a little chromatic turn in 3ds, interspersed with rising and falling scale-passages: a theme such as only Weber could have written! The rondo is worked out with incomparable brilliancy and dash, ending with an impetuous coda. Some *glissando* scales in octaves present some difficulty on modern pianofortes,—a difficulty which pianists now get over in various ways.



SYMPHONY NO. 4, IN D MINOR, OP. 120 . . . ROBERT SCHUMANN.

This symphony was sketched out and completed in 1841, immediately after the No. 1, in B-flat major. It was first performed (from the MS.) in Leipzig on December 6, 1841. But the composer was not satisfied with it, and the score was not published. Schumann laid the work on the shelf for a good while, and it was not until 1851 that he came out with a new, remodelled version of it. In the interval he had written and produced the symphonies No. 2, in C major, and No. 3 ("Rhenish") in E-flat major, so that this one, in D minor, was numbered according to the date of the appearance of the second version. This second version was published, and it was in this form that the symphony became generally known. As there had been only one performance of the original version of the symphony, and the score remained in MS., very little was known about its exact nature for many years; it was generally supposed that the only changes Schumann made in the second ("authentic") version were in the matter of instrumentation. Some time after Schu-

mann's death the first MS. passed into the hands of Johannes Brahms,—not the only valuable and unique MS. in that composer's possession, for he owns an autograph score of Mozart's G minor symphony, "with clarinet parts added by the composer," which he has obstinately refused to let go out of his hands. A few years ago, however, Brahms did allow the first version of Schumann's D minor symphony to be published; and then it appeared that the second, generally known version differed from it materially, not only in the instrumentation, but in matters far more important and vital. It is especially noteworthy how much elaborate contrapuntal work Schumann cut out from the first version, to give place to a broader, simpler, and more pregnantly rhythmic treatment in the second. The original version was first given in America by the New York Philharmonic Society in February, 1892, and for the first time in Boston by the Boston Symphony Orchestra on March 11, 12, of the same year. At this concert the work will be given according to the second version, this being, after all, the only really authentic one, the one in which the composer wished it to stand before the world.

All the indications of tempo in the score are in German. The first movement begins with a slow introduction, marked *Ziemlich langsam* (which may be rendered *Un poco lento*, in D minor, 3-4 time); the whole orchestra, except the trombones, strikes a strong A which, after dying away to *pianissimo*, serves as a background to a phrase in 6ths, given out by the second violins, violas, and bassoons. \* This figure in even eighth-

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notes is worked up contrapuntally for some time in very full scoring, rising after a while to *forte*, then sinking back to *piano*, when, over a dominant organ-point in the 'celli and double-basses (the dominant note A alternating in eighth-notes with the leading-note G-sharp), the first violins announce scraps of a more nervous, spirally ascending figure in sixteenth-notes; the time changes from 3-4 to 2-4; the spiral figure asserts itself more strongly in a short *stringendo* passage, and the orchestra precipitates itself upon the quick movement, marked *Lebhaft* (*Vivace*, in D minor, 2-4 time). Here we recognize the spiral figure of the violins as an integral and characteristic factor of the first theme, a theme full of Schumannesque energy, and to which the strong rhythmic accents upon notes foreign to the harmony impart a peculiar character of unrest. In itself it is more of a "passage" than a "theme"; but in its further development, although the characteristic spiral figure is never absent, certain groupings of the figure, together with some tributary phrases, give it a more definite melodic character. The development goes on continuously until the repeat is reached, and, with it, the end of the first part of the movement.

Although this first part contains, strictly speaking, nothing but the development of this single theme, the development is seen, on close inspection, to assume three successive phases which correspond in a measure to the traditional first theme, second theme, and conclusion-theme of symphonic movements; the conclusion-passage is especially distinctly marked. The free fantasia, or working-out, begins strenuously with the spiral figure, and adheres to it unflinchingly, the trombones coming in ever and anon with a slow, unearthly phrase, full of dread forebodings. The other wind instruments, too, find in the original figure germs of melodic and rhythmic developments, which have almost the character of new themes. The working-out continues more violently and fitfully until, after two sudden pauses, a true *cantabile* second theme appears in F major in the first violins, and is then taken up by the oboe and clarinet. The rest of the movement is taken up with the *dramatic* rather than *symphonic* working up of these two themes, both together and in alternation; there is no third part to the movement, which is absolutely irregular in form. It may be said to rage and storm itself out rather than to come to a definite close; it is followed immediately, without any intervening "wait," by the next.

The second movement (*Romanze: Ziemlich langsam*, in D minor,—or rather in A minor plagally, corresponding to the Gregorian Hypodorian Mode,—3-4 time) opens with a sad, mournful melody in the first 'celli and oboe in octaves, over a plain accompaniment in *staccato* chords in the other

strings *pizzicati* and the clarinets and bassoons. Soon the strings, and later the full orchestra (without trombones), take up the contrapuntal phrase in eighth-notes of the slow introduction to the first movement, after which the 'celli and oboe repeat their mournful melody; then the strings once more take up the contrapuntal passage, but now in D major, a solo violin embroidering the upper voice with the gracefulest figural variation in flowing triplets. This major variation is carried out at some length until the 'celli, oboe, and bassoon repeat once more the sad melody of the beginning, and the movement comes thus to an end.

The third movement (Scherzo: *Lebhaft*, in D minor, 3-4 time) joins immediately on to the Romanze. Its theme, an ascending and descending scale-passage of four notes, is treated almost constantly in more or less strict canonical imitation, and is of an energetic, at times almost stern, character. The trio (in B-flat major) is built on an eight-measure phrase, the rhythmic arrangement of which—the melody beginning on the third beat of the first measure tied to the first beat of the second, and ending on the third beat of the eighth—is so peculiar that it sounds like a phrase of seven measures. The melody is for the most part in the flutes and clarinets, the first violins playing a florid figural variation of it, very like that of the solo violin in the Romanze. Every phrase of this curious, but withal graceful and charming, Trio seems to end, as it were, with one foot in the air. Then the Scherzo is repeated, and after it the Trio comes in again, closing the movement with a short free coda. There is no wait between this and the Finale.

The fourth and last movement begins with a slow introduction (*Langsam*, in D minor, 4-4 time): over a close *tremolo* in the second violins and violas and sustained harmonies in the wood-wind and basses, the first violins

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slowly begin to repeat the spiral figure of the first movement, the trombones and horns solemnly proclaiming (in augmentation) a phrase that has appeared more than once in the working-out of the same movement. These two contrasted phrases, the one in the brass, the other in the violins, are worked up together in a dramatic *crescendo*, a short but exciting *stringendo* passage, with anxious, fluttering triplets in the wood-wind, leading to a hold on the dominant. Then the main body of the movement begins (*Lebhaft*, in D major, 4-4 time). The first theme is taken from the first movement, the first half of each measure being taken up with phrases in the violins and wind instruments, built of the same thematic material as the solemn proclamation of the horns and trombones in the introduction, while the violas, 'celli, and double-basses come in on the second half with a major version of the original spiral figure. This "new theme of old material" is followed by a second, more *cantabile* one, in which the first violins and various wooden wind instruments alternate. Then comes a graceful, cheerful third theme,—one of those themes that Schumann delighted in working up in a more and more exciting way, and could hardly bring himself to relinquish when once he had begun work on them. Some little passage-work in the rhythm of the first theme leads to a strong, dramatic fourth theme, heavily accentuated by the trombones and other brass instruments against hurried ascending scale-passages in the wood-wind and strings. Another hint at the first theme brings the first part of the movement to a close, and this first part is forthwith repeated. Upon the whole, one would say that Schumann had here laid out the plan for a four-theme rondo; but the true rondo was never very much Schumann's affair. For the next twenty pages or so of the score following the repeat,

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he gives up his first theme almost entirely, keeping only one characteristic figure of it for elaborate contrapuntal working-out; the spiral figure disappears wholly. But the second, third, and fourth themes keep reappearing; the third being treated especially *con amore*, until at last a brilliant new theme, derived however from the second, enters in the violas, clarinets, and bassoons, soon joined by the violins, 'celli, flutes, and oboes, and a more and more rapid coda sets in, the movement ending in a rushing *Presto*.



SPANISH RHAPSODY . . . . . FRANZ LISZT.

(Rearranged as a Concert Piece for Pianoforte and Orchestra by F. Busoni.)

The original pianoforte piece by Liszt is much of the character of his, perhaps somewhat more widely known, Hungarian Rhapsodies, only that it is based on Spanish, instead of Hungarian, melodies. In rearranging it for pianoforte and orchestra, Mr. Busoni has done precisely what Liszt himself did in his arrangements of Schubert's *Wanderer-Fantasie* and of Weber's E-flat major Polonaise.

The piece begins with a free introduction (cadenza) for the pianoforte. This leads to the *Jota Aragonesa* in C-sharp minor. The Jota is a characteristic North Spanish dance in 3-4 time; there are two sharply distinct forms, the Jota Aragonesa and the Jota Navarra, each of which has its own melody and form of accompaniment, but both of which are in 3-4 time; they are a sort of waltz, but the dancing is done with far greater freedom than in the true waltz. Major Campion, in his *On Foot in Spain*, thus describes it: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs,



the spectators accompany, with a whining, nasal drawling refrain, and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling round under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better; and you repeat and go on till one of you tires out."

The *Jota Aragonesa* in this rhapsody of Liszt's is treated as a theme with variations, something after the manner of the chaconne variations in the older suites. Next comes a set of variations in D major (3-8 time), *Folies d'Espagne*,—a term often applied by the older composers to variations on a tune, in which ingenuity was the chief object. Then comes a transition passage with cadenza leading to an original theme of Liszt's, in F major (*Andantino piacevole*, 6-8 time), which after a while joins on to the Finale, in which all three themes are worked up together; the piece closes in D major.

Mr. Busoni's orchestral version of the piece is very fully scored for modern orchestra, with trombones, piccolo, cymbals, tambourine, castanets, etc.

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PROGRAMME

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At 7.45.

## PROGRAMME.

Ludwig van Beethoven - - - Symphony No. 8, in F major, Op. 93.

- |  |   |   |   |     |
|--|---|---|---|-----|
| I. Allegro vivace e con brio (F major)   | - | - | - | 3-4 |
| II. Allegretto scherzando (B-flat major) | - | - | - | 2-4 |
| III. Tempo di menuetto (F major)         | - | - | - | 3-4 |
| IV. Allegro vivace (F major)             | - | - | - | 2-2 |

Edvard Grieg - - - Concerto for Pianoforte, Op. 16, A minor

- |                           |   |   |   |   |   |
|---------------------------|---|---|---|---|---|
| I. Allegro molto moderato | - | - | - | - | - |
| II. Adagio                | - | - | - | - | - |
| III. Allegro marcato      | - | - | - | - | - |

Emmanuel Chabrier - - - - - Entr'acte from "Gwendoline"

Anton Rubinstein - - - - - Ballet-Music from "Feramors"

- |   |   |   |   |     |
|---|---|---|---|-----|
| I. Candle-dance of the Brides of Kashmire: Mode-<br>rato con moto (D minor) | - | - | - | 3-4 |
| II. Dance of Bayaderes: Allegretto (B-flat major)                           | - | - | - | 2-4 |

Richard Wagner - - - - - Overture "Flying Dutchman"

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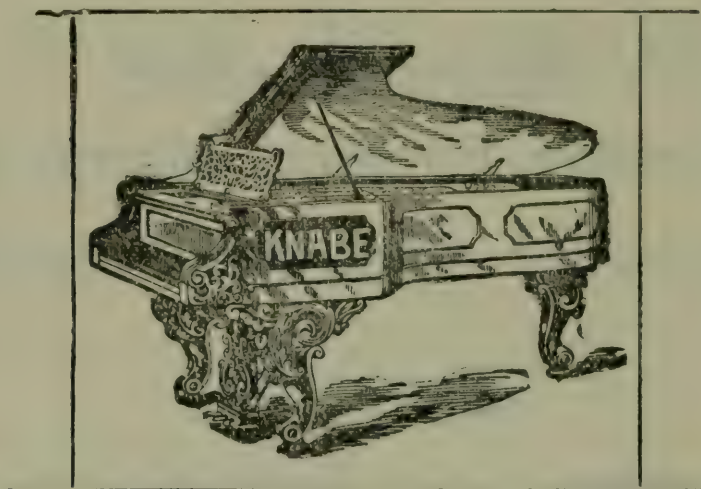
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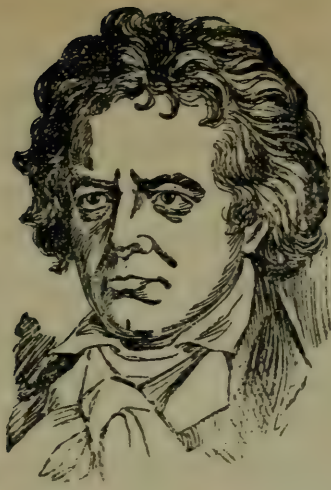
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SYMPHONY NO. 8, IN F MAJOR, OP. 93 . . . . LUDWIG VAN BEETHOVEN.

This symphony was written in 1812, about the same time as the seventh, in A major, op. 92. It was first performed at a concert in the Redoutensaal in Vienna on February 27, 1814, and did not find much favor with the audience, although its immediate predecessor, the seventh, had made a great success at a similar concert on December 8 of the previous year. The eighth symphony has generally been considered roughly to mark the beginning of Beethoven's third manner; and it was doubtless a certain daring novelty of style, then regarded as eccentricity, in the work that at first prejudiced the public against it. Indeed, it must have seemed almost as novel and unprecedented in 1814 as the *Eroica* had before it in 1805. In the matter of thematic material it shows little, if any, change from the composer's second manner; it is rather by its general style, the manner of its development, its overbrimming humor, and wealth in sudden, unexpected effects that it belongs distinctly to his third period. It marks a

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longish step in the "modern" direction after the seventh symphony; a still longer and more decided one after the great B-flat major trio, which, although marked with a later opus-number (op. 97), was really written about a year before it, in 1811. With the exception of the first, in C major, op. 21, it is the shortest of Beethoven's nine symphonies, and, in a certain sense also, the lightest; its general character is bright, cheerful, and humorous; but its development is often extremely elaborate, and both in the harmony and the working-out it reveals a certain *finesse* that belongs unmistakably to the third manner. The score bears no dedication.

The first movement (*Allegro vivace e con brio*, in F major, 3-4 time) opens, without introduction, with the first theme. This theme is twelve measures long: the first phrase of four measures given out by the full orchestra in *forte*, responded to *piano* by the wood-wind and horns with a four-measure phrase, then responded to with another four-measure phrase by the full orchestra. This first theme is immediately followed by its subsidiary (also in F major), which in turn leads to the entrance of the more melodious, but still brisk and cheerful, second theme in D major. The arpeggio counter-figure to this second theme, on the first bassoon, is especially noteworthy for its humorous character. Some passage-work leads to the entrance of the conclusion-theme in C major, and in this key the first part of the movement ends. It is then repeated.

The working-out is not very long, but is none the less elaborate and brilliant, leading by gradual climax to the return of the first theme at the beginning of the third part,—it enters in the 'celli, double-basses, and bassoons, that is in the bass, instead of in the upper voice, and is treated in a more extended manner than at first. Saving this more extended treat-

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ment of the first theme, the third part of the movement adheres to the plan of the first part with even more than ordinary strictness. It closes in the tonic exactly as the first part did in the dominant, and is followed by a rather long and very elaborate coda. It will be seen that nothing could be more regular in form than this movement, and, as has been said, the character of the themes themselves, although original and eminently Beethovenish, presents little that could be called particularly novel at the time they were written; but all else in the movement was thoroughly new, the methods of development, the harmonic transitions, even to certain effects of instrumentation.

The second movement (*Allegretto scherzando*, in B-flat major, 2-4 time) is based on the theme of a three-voice circular canon, or round, "*Ta, ta, ta, lieber Mälzel*," sung in honor of the inventor of the metronome at a farewell dinner given to Beethoven in July, 1812, before his leaving Vienna for his summer trip into the country; Count Brunswick, Stephen Breuning, Maelzel, and other notabilities were present, and Beethoven sang the soprano part in the canon himself. This otherwise inconspicuous fact has some interest, for the allusion to Maelzel and his metronome in the *Allegretto* of the eighth symphony goes beyond the mere employment of the theme of the canon, and is too evident to be overlooked: almost throughout the whole movement the wind instruments, either in a mass by themselves or in sporadic alternation with the strings, keep up a regular, metronomic ticking in sixteenth-notes, like a metronome or other piece of persistent clock-work. Beethoven had a great regard for Maelzel's invention, and looked for important things from it, although it was not perfected at that time. Against the steadily-ticking background of wind instruments, the first violins outline the dainty first theme, each phrase of which is answered by the basses. After a while a bolder second theme, in the dominant F major, comes in in the violins and violas in double-octaves, the wind instruments still keeping up their ticking, and the 'celli and double-basses repeating over and over again the initial figure of the first theme as a *basso ostinato*. This in turn leads to a conclusion-theme in the tonic B-flat major, beginning with little sighs in the wind instruments, interrupted by the persistent initial figure of the first theme, and then developing into a flowing passage in 3rds in the clarinets and bassoons. This first part of the movement is then repeated with but little change, saving some figural variation of the first theme in the violins, and a development of the second in canonical imitation (in the tonic B-flat major) between the clarinets and bassoons, as "antecedent," and the flutes, oboes, violins, and violas, as "consequent." A brief and entirely humorous coda brings the movement

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to a close. Of this movement Berlioz, in his *Critical Study of Beethoven's Symphonies*, writes as follows : —

The *andante scherzando*\* is one of those productions for which neither model nor pendant can be found. This sort of thing falls entire from heaven into the composer's brain ; he writes it at a single dash, and we are amazed at hearing it. The wind instruments here play the opposite part to the one they usually fill : they accompany in plain chords, struck eight times *pianissimo* in each measure, the light dialogue *a punta d'arco* of the violins and basses. It is tender, childlike, and of a wholly graceful indolence, like the song of two children picking flowers in a meadow on a fine spring morning. The principal phrase is composed of two members, of three measures each, the symmetrical arrangement of which is disturbed by the rest which follows the answer of the basses ; thus the first member ends on an up-beat, the second on a down-beat. The harmonic repercussions of the oboes, clarinets, horns, and bassoons are so interesting that one does not notice, while listening to them, the defect in symmetry in the melody of the stringed instruments produced by this superadded measure of silence.

This measure itself evidently exists only for the sake of leaving the delicious chord on which the fresh melody is to take its flight longer exposed. One sees once more, by this example, that the law of square-cut themes may at times be infringed with happy results. Would one believe that this ravishing idyl ends with the one of all commonplaces for which Beethoven had the most aversion : by the Italian cadence ? Just at the moment when the instrumental conversation of the two orchestras, the wind and strings, becomes the most enchanting, the composer, as if suddenly obliged to end off, writes a succession of the four notes, G, F, A, B-flat (sub-median, dominant, leading-note, and tonic) in *tremolo* in the violins, repeats them hurriedly several times, neither more nor less than the Italians when they sing *Felicità*, and then stops short. I have never been able to understand this freak.

Oh ! Berlioz ! and were you, of all Frenchmen, the one not to take a joke ? Well did one Hadow call you a man of "keen though rather intermittent sense of humor." The whole *Allegretto scherzando*—note the "*scherzando* !"—is a joke, if an infinitely graceful and charming one.

\*Berlioz, like many another Frenchman, had a fine knack of getting the tempo-marks to Beethoven's slow movements wrong.

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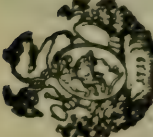
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The third movement is marked *Tempo di Menuetto* in the score. Hence has arisen no little discussion regarding its proper tempo: Mendelssohn and most classical conductors before him taking the movement as an ordinary symphonic minuet; Wagner, on the other hand, maintaining that it should be taken at the slower, more stately tempo of the old dance-minuet, making it thus correspond to the slow movement of the symphony, the *Allegretto scherzando* corresponding to the lively Scherzo. Here is not the place to rehearse the manifold arguments on either side; suffice it to say that opinion is still divided on the subject. The Trio is especially noteworthy for its delicious dialogue between the clarinet and two horns.

The fourth movement (*Allegro vivace*, in F major, 2-2 time) is a most brilliant, humorous, and elaborately worked-out rondo on two themes. It is one of the earliest known instances of a composer's taking to the device of tuning the pair of kettle-drums otherwise than to the tonic and dominant of the principal key. Beethoven here has his drums tuned an octave apart, both drums giving F. Some of the sudden changes in harmony in this movement are peculiarly startling, and none the less so for being quite regularly brought about. The composer shows a very humorous knack of leading you to expect one thing, and forthwith giving you another. A notable instance of this is where, after the first theme (in the working-out) ends softly in C major, the whole orchestra comes in in unison with a *fortissimo* C-sharp. The ear naturally takes this C-sharp as the bass of an ideal chord of the 6th, as the leading note of D minor. But no! instead of going to D minor, Beethoven cuts the harmonic connection short at this point, and immediately repeats the theme *fortissimo* in F major, as at first; the C-sharp leads nowhere, and was merely a blind. But after twice disappointing the ear in this way, Beethoven lets his thundering C-sharp lead

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somewhere, the third time; yet not, as the ear expects, to D minor, but to F-sharp minor, of all keys in the world, taking the C-sharp, not as the leading-note of the new key, but as the dominant! The movement ends, as the finale of the fifth symphony did before it, with almost endless repetitions of the tonic chord, as if the composer could never make up his mind to stop. The symphony is scored for the ordinary classic concert orchestra, with one pair of horns, trumpets, and kettle-drums, and without trombones.

PRELUDE TO ACT II. OF "GWENDOLINE" . . . EMMANUEL CHABRIER.

This piece of entr'acte-music, written wholly in the modern romantic vein, is a sort of free improvisation, so to speak, on two or three melodic phrases, or themes. It adheres to no definite musical form, although its development does not lack coherency. It is especially noteworthy as a piece of orchestral coloring, poetic and picturesque both in intent and effect. It is one of those imaginative compositions that do not lend themselves to technical analysis; and, to analyze it according to its poetic or dramatic meaning, one would have to consult the full score of the opera itself, which the present editor has, unluckily, not at his disposal. The piece is scored for very full orchestra, with piccolo-flute, English-horn, bass-clarinet, the full modern complement of brass, and two harp parts.

BALLET-MUSIC FROM "FERAMORS" . . . . . ANTON RUBINSTEIN.

The opera, *Feramors*, text by Julius Rodenberg, music by Anton Rubinstein, was first given in Dresden in 1863. The subject is taken from Thomas Moore's *Lalla Rookh*. Feramors is the young poet who entertains Lalla Rookh with recitations during her journey to Delhi to be married to the sultan. She falls in love with the poet, and finds on her wedding morning that he and the sultan are the same person.

Three numbers from the ballet-music, and a wedding march, in the opera have been published separately, arranged for concert performance, and have held their place in the concert repertory for years.

The first of these is the Candle-dance of the Brides of Kashmire (*Moderato con moto*, in D minor, 3-4 time). This is a dainty, waltz-like movement, in which the wood-wind plays a prominent part. There is a Trio in A major in which the violins and violas in octaves play a more sustained melody against a livelier *staccato* counter-theme in the horns, the same *cantilena* being taken up later on by the 'celli and bassoons against running

counter-figures in the wood-wind. The D minor waltz is then repeated, the horn and first violins now alternating in playing more *cantabile* phrases against the lighter waltz-theme in the wood-wind. The score is the same as in the following selection, save that the triangle is now substituted for the tambourine.

The second selection is the Dance of Bayaderes, No. 1 (*Allegretto*, in B-flat major, 2-4 time). This graceful little dance is based on two themes; the first given almost throughout by the strings, with the wood-wind and horns coming in on the last beat of every two-measure section to complete the phrase; the second a florid, Oriental-sounding phrase in the flute, against a more *cantabile* counter-phrase in the strings. The movement is scored for the ordinary orchestra (without trombones), the tambourine playing a conspicuous part in it.



OVERTURE TO "DER FLIEGENDE HOLLAENDER" ("THE FLYING DUTCHMAN"). . . . . RICHARD WAGNER.

Wilhelm Richard Wagner was born in Leipzig on May 22, 1813, and died in Venice on February 13, 1883. He lost his father (Carl Friedrich Wilhelm Wagner, clerk of the police court, and a passionate music-lover) when only six months old. His mother (Rosina Bertz, of Weissenfels) married again with Ludwig Geyer, actor and dramatic author, and at that time engaged at the Dresden Hof-Theater, in 1815. Immediately after this marriage the family moved to Dresden, where the young Richard was educated, entering the Kreuzschule under the name of Richard Geyer in December, 1822, two years after his stepfather's death. About 1827 his mother took him and her other children back to Leipzig, where he entered



the Nicolaischule; but his disgust at being put into the third class, after having been in the second in Dresden, made him sulk at his studies, and devote most of his time to writing what he thought dramatic poetry. A love for music was first seriously aroused in him by hearing Beethoven symphonies at the Gewandhaus: he was then fourteen years old. He tried to study harmony by himself from Johann Bernhard Logier's *Praktischer Generalbass*, but soon gave it up as a bad job. His first regular teacher in musical theory was Gottlieb Müller; but he was wanting in application and general steadiness, and Müller could do little with him. In 1829-30 he went to the Thomasschule, but worked no harder there than elsewhere, giving himself up to a rather desultory study of music. In 1830 he entered the University of Leipzig as student of philology and æsthetics, which studies he characteristically neglected; but he did now begin the first earnest and energetic work of his life,—studying composition with whole-souled devotion and perseverance under Theodor Weinlich. A symphony in C by him was given at the Gewandhaus on January 10, 1833.

His professional career as a musician began in 1833, when he was engaged as a chorus-master at the Stadt-Theater in Würzburg, where his elder brother, Albert, was tenor and stage manager. Here he wrote his first opera, *Die Feen* (after Gozzi's *La Donna Serpente*). Only a few excerpts were even given until the whole work was brought out after his death, at the Munich Hof-Oper, in 1888. In 1834 he went as music director to the Stadt-Theater in Magdeburg, for which he wrote his second opera, *Das Liebesverbot* (based upon Shakspeare's *Measure for Measure*), which came to a single disastrous performance at the close of the season of 1836. On November 24 of this year he married Wilhelmine Planer, the beautiful

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actress whom he had followed to Königsberg, where he got an engagement as conductor at the Stadt-Theater. In the autumn of 1837 he accepted the position of Kapellmeister at Holtei's new theatre in Riga, where he wrote the text and the music to the first two acts of his *Rienzi*; but his ambition flew this time at higher game than the Riga theatre, and, from the beginning, he intended his *Rienzi* for the Académie de Musique in Paris. In the spring of 1839 his two years' engagement with Holtei was up, and he returned to Königsberg, but only to go on to Pillau, whence he, with his wife and a superb Newfoundland, set sail for France *via* London. In Boulogne-sur-Mer he met Meyerbeer, who gave him letters of introduction to Léon Pillet, director of the Académie de Musique; Anténor Joly, director of the Théâtre de la Renaissance;\* Schlesinger, proprietor of the *Revue et Gazette Musicale*; and M. Gouin, his own agent.

Wagner arrived in Paris in September, 1839. His ill-luck there, his hand-to-mouth life, arranging the pianoforte scores of Halévy's *Reine de Chypre* and quadrilles for pianoforte and cornet-à-pistons, his failure to have *Rienzi* accepted, and his having to sell the libretto of his *Holländer* to Pierre-Louis-Philippe Dietsch,—all these things are well known now. He left Paris on April 7, 1842, with the completed scores of *Rienzi* and *Eine Faust-Ouvertüre*, and the almost completed *Holländer*, for Dresden, where he brought out *Rienzi* with such success that he was appointed Hof-Kapellmeister conjointly with Karl Reissiger, of *Weber's Last Waltz* fame. *Der Fliegende Holländer* was produced on January 2, 1843, but with hardly as much success as *Rienzi*: it was followed on October 19,

\* This was not the present theatre of that name, on the boulevard Saint-Martin, but the salle Ventadour, perhaps better known as the Théâtre-Italien, now turned into a bank.

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1845, by *Tannhäuser*. Two years later *Lohengrin* was completed ; but Wagner's participation in the revolution of May, 1849, prevented its performance, and threw him into exile from German territory. He fled to Zürich, where he lived for several years, writing his most important æsthetic pamphlets and books, the whole text of the *Ring des Nibelungen*, and the music through the second act of *Siegfried*, which work he interrupted at this point to write *Tristan und Isolde*. His life in Zürich was interrupted in 1855 by a visit to London, where he conducted the Philharmonic Society for a season. In 1859 he went to Paris in the vain hope of having *Tristan* given there ; but all he succeeded in doing was to give two concerts of his own compositions at the Théâtre-Italien,—at a dead loss, too.

Through Princess Metternich's influence his *Tannhäuser* was given at the Académie de Musique on March 13, 1861, with a remodelled version of the first and second scenes of Act I. But the members of the Jockey Club, who could not get through their dinner and cigar in time for a ballet in the first act (that solemnity coming always in the second act at the Opéra), made a cabal against the work, and it was soon withdrawn. In this year, however, Wagner got permission to return to all parts of Germany except Saxony. He was received everywhere with enthusiasm, but could not find any opera-house willing to undertake *Tristan*. At last it was accepted at the Hof-Oper in Vienna, but was abandoned after upwards of fifty-seven rehearsals as "impracticable." In 1862 Wagner was living at Biebrich, working hard on his *Meistersinger von Nürnberg*. In 1864 Ludwig II. of Bavaria invited him to Munich, giving him a villa on Lake Starnberg, and a pension of about \$600 from his own privy purse. Wagner was naturalized as a Bavarian subject, and remained a prime favorite of the king's to the end. *Tristan und Isolde* was brought out at the Munich Hof-Oper under Hans von Bülow's direction in 1865. The *Meistersinger* followed at the same house in 1868. Wagner was now living at Tribschen, on the Lake of Lucerne, with his second wife, Cosima von Bülow, whom he had married in 1870 after her divorce from von Bülow (Wagner's first wife died in Dresden in 1866), and was hard at work completing the score of the *Nibelungen*. That it was determined upon to bring out this tetralogy at a theatre built especially for the purpose at Bayreuth in Bavaria is well known. The corner-stone of the theatre was laid on May 22, 1872 (Wagner's sixtieth birthday), with appropriate ceremonies, Wagner conducting a performance of Beethoven's Ninth Symphony and his own *Kaiser-Marsch* at the old Markgräfliches Theater. *Der Ring des Nibelungen* was brought out at the new Festspiel Theater in August, 1876. This was followed in 1882 by *Parsifal*, his last work.

The composer himself thus describes this overture : —

The fearful ship of the "Flying Dutchman" booms along through the storm. She nears the coast and puts in to land, where it has been ordained that her master shall one day find salvation and redemption. We hear the pity-laden sounds of these tidings of salvation, that fill the ear as with prayer and wailing. The damned one listens, gloomy and bereft of hope : tired, and yearning after death, he walks along the shore, while the crew, languid and worn out by life, bring the vessel to anchor in silence. How often has the hapless man been through all this before ! How often has he steered his ship from the sea toward the shore where men dwell, where he is allowed to land after the expiration of every seven years ! How often has he thought the end of his torments reached, and, ah ! how often has terrible undeception driven him to set out again upon his insane and aimless voyage ! To compel his own destruction, he rages here against sea and storm ; he plunges his ship down into the yawning chasms of the deep, yet the deep engulfs her not ; he drives her through the surf against the rocky cliff, yet the cliff shatters her not. All the fearful dangers of the main, at which once he laughed in his wild yearning after manful deeds, now laugh at him,—they have no peril for him. He is bewitched and cursed, to hunt for treasures over the desert waste of waters through all eternity,—treasures which do not delight him, for the one thing that shall save him he shall never find. Stout and stanch, a ship scuds past him : he hears the homely, cheery song of the crew, glad at the approaching end of their homeward voyage. Wrath seizes hold upon him at their glad singing. Furiously, he sails past them, affrights and terrifies them in their joy, so that they turn dumb for fear, and flee away. From the depths of fearful wretchedness, he now cries aloud for salvation. Amidst the horrible waste

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of his life among men, only a *woman* can bring him salvation! Where, in what land dwells his savior? Where beats there a feeling heart for his sorrows? Where is she who shall not flee from him in fear and trembling like these dastard men, who cross themselves in terror at his approach? Now a light gleams forth through the night: it flashes like lightning through his tortured soul. It goes out, and once more gleams up again. The mariner fixes his eye upon the guiding star, and steers boldly toward it through wave and billow. What draws him on so mightily is a woman's glance that comes to him, full of noble sadness and divine sympathy. A heart has unveiled its infinite depths to the overwhelming sorrow of the accursed man. It must immolate itself for him, it must break for sympathy, annihilate itself together with his torments. At this divine apparition the hapless man falls down, as his ship is shattered to atoms; the sea's chasm swallows her up; but he rises again from the waters, holy and pure, led by the redeeming hand of his triumph-beaming savior toward the morning red of transcendent love.

The opera of *The Flying Dutchman* was first produced at the Hof-Oper in Dresden, January 2, 1843, under Wagner's own direction. Wagner had shown sketches for it to Léon Pillet, director of the Académie de Musique in Paris in 1840. But Pillet, after showing some inclination to accept the work, became more and more lukewarm about it, until Wagner, in desperation, agreed to cede his rights to the plot to him for five hundred francs (\$100). Pillet subsequently had a French libretto prepared by MM. Feucher and Revoil, which was set to music by Pierre-Louis-Phillippe Dietsch, then chorus-master at the Opéra. The result was the opera *Le Vaisseau-Fantôme*, which was brought out at the Académie de Musique on November 9, 1842, and made fiasco. Wagner carried out his original plan, finished his text in German and set it to music according to his own ideas, bringing it out in Dresden, as above related. After the first performances in Dresden, which were hardly as successful with the public and press as

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those of *Rienzi* had been shortly before, Wagner remodelled the coda of the overture, extending it much beyond its original proportions, and leaving it in the shape in which we now know it.

When Wagner conducted this overture at the concerts he gave at the Théâtre-Italien in Paris in 1860, Berlioz (then musical critic on the *Journal des Débats*) wrote of it: "He began with the overture to the *Flying Dutchman*, a two-act opera which I saw given in Dresden, under the composer's direction, in 1841,\* and in which Madame Schroeder-Dévrient took the principal part. This piece impressed me then as it did recently. It begins with a fulminating outburst of the orchestra, in which one thinks to recognize at once the howling of the storm, the cries of the sailors, the whistling of the rigging, and the stormy noises of a sea in fury. This opening is magnificent. It imperiously takes hold upon the listener, and carries him away; but, the same plan of composition being followed out constantly afterwards, *tremolo* succeeding *tremolo*, chromatic scales ending only in other chromatic scales, without a single sunbeam piercing through those dark clouds charged with electric fluid, and pouring forth their torrents without stopping, without the faintest melodious design coming to color these black harmonies, the listener's attention wears out, and ends by succumbing. There is already manifest in this overture, the development of which seems to me excessive upon the whole, the tendency of Wagner and his school not to take *sensation* into account; to see nothing but the poetic idea to be expressed, without troubling themselves about whether the expression of this idea forces them to overstep musical conditions or not. The overture to the *Flying Dutchman* is vigorously scored, and the composer has known how to turn the chord of the bare fifth to extraordinary account. This sonority, thus presented, assumes a strange aspect which makes you shudder."

\* Berlioz is inaccurate, as usual, about dates here,

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Ludwig Van Beethoven - Symphony No. 4, in B-flat major, Op. 60

|   |   |   |   |   |   |     |
|---|---|---|---|---|---|-----|
| I. Adagio (B-flat minor)                          | - | - | - | - | - | 4-4 |
| Allegro vivace (B-flat major)                     | - | - | - | - | - | 2-2 |
| II. Adagio (E-flat major)                         | - | - | - | - | - | 3-4 |
| III. Menuetto: Allegro vivace (B-flat major)      | - | - | - | - | - | 3-4 |
| Trio: Un poco meno Allegro (B-flat major)         | - | - | - | - | - | 3-4 |
| IV. Finale: Allegro, ma non troppo (B-flat major) | - | - | - | - | - | 2-4 |

C. M. Loeffler Fantastic Concerto for Violoncello and Orchestra (MS.)

|  |   |   |   |   |   |     |
|--|---|---|---|---|---|-----|
| Allegro (D major)                      | - | - | - | - | - | 2-2 |
| Adagio (B-flat major)                  | - | - | - | - | - | 6-8 |
| Allegro (D major)                      | - | - | - | - | - | 4-4 |
| Theme Russe: Poco allegretto (D major) | - | - | - | - | - | 4-4 |
| Presto (D major)                       | - | - | - | - | - | 4-4 |

Hector Berlioz Two Movements from the "Fantastic Symphony," Op. 14a

|   |   |   |     |
|---|---|---|-----|
| I. Scene in the Fields: Adagio (F major)        | - | - | 6-8 |
| II. A Ball: Valse, Allegro non troppo (A major) | - | - | 3-8 |

Franz Liszt - - - - - Spanish Rhapsody

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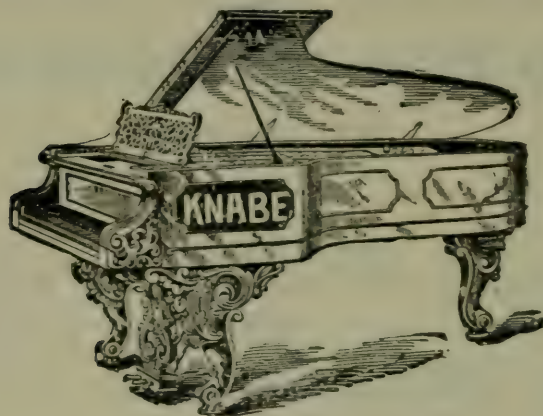
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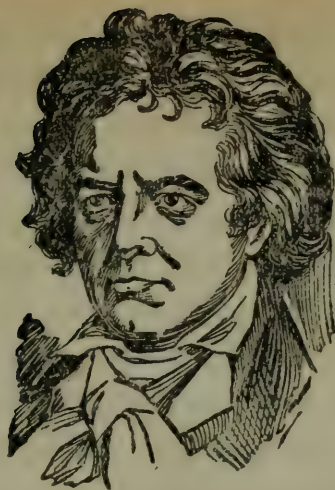
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Symphony No. 1, in C major, Opus 21.

Symphony No. 2, in D major, Opus 36.

Symphony No. 3 ("Eroica"), in E-flat major, Opus 55.

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The first movement begins with a longish slow introduction (*Adagio*,

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4-4 time), the strings playing a grave, thoughtful phrase in unison and octaves against long-held *pianissimo* B-flats in the wind instruments. This phrase, which is in B-flat minor, ends with a long G-flat, which falls to the dominant F; then come groping *staccato* arpeggios in the strings and finally in the wood-wind against a sighing figure in the bassoon and basses, all on the dominant harmony of the key of B-flat minor. With a return to the tonic the opening passage of the strings against the long-held B-flat of the wind is repeated, only this time the closing G-flat in the strings does not fall to F, but is held on; now Beethoven immediately takes this G-flat for its enharmonic F-sharp, and the strings forthwith recommence their groping arpeggios, on the dominant harmony of the key of B minor, passing, however, by deceptive cadence to G major, then to D minor, and then by a skip to a *fortissimo* outburst of the full orchestra on the chord of the dominant 7th in B-flat major.

This leads immediately to the main body of the movement (*Allegro vivace*, in B-flat major, 2-2 time). Repeated sharply-struck chords of the dominant 7th, each one led up to by a *fusée*, introduced the first theme, which is principally made up of an arpeggio figure on the chord of B-flat major, ending with a more melodious scale-passage in 3rds in the wood-wind. This theme is then repeated in *fortissimo* by the full orchestra and brought to a strong closing cadence. It is then further developed at some length, rising to a strong climax, and leading to the entrance of the first subsidiary,—syncopated chords beginning in the wood-wind and horns, then taken up by the full orchestra, and closing with a more melodious phrase in the violas and 'celli against sustained C's in the violins and double-basses. This leads definitely to the key of F major, in which the light and

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humorous second theme now makes its appearance in the bassoon, then the oboe, then the flute, the violins continuing its closing figure in a passage that connects it with the second subsidiary, a more earnest, even stern, passage in half-notes given out in unison and octaves by all the strings, and ending with a joyous cadence in the full orchestra. Now comes some imitative passage-work on the closing figure of the first subsidiary, worked up for some time, until the short conclusion-theme in the violins brings this first part of the movement to an end. It is regularly repeated.

The free fantasia is long and elaborate, and is noteworthy, among other things, for bringing in a wholly new, most melodious second member to the first theme. The enharmonic business of the slow introduction is repeated in the most effective way toward the end, the B-flat of the kettle-drums being taken, now as an A-sharp (leading-note of B major), now as a real B-flat (tonic of B-flat major) just before the final climax leading up to the return of the first theme at the beginning of the third part of the movement.

The third part bears quite regular relations to the first, the second and conclusion themes now coming in the tonic B-flat, and there is a short coda. This coda, however, bears no comparison with that of the first movement of the third ("Eroica") symphony; it is in no sense a "second free fantasia, but is quite of the character of the codas one finds in some of the Mozart and Haydn symphonies.

The second movement (*Adagio*, in E-flat major, 3-4 time) is in the same sonata-form as the first movement, albeit the free fantasia, as is not uncommon in slow movements, is less developed. After an introductory measure, in which the second violins announce an accompanying figure

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which assumes considerable thematic importance in the course of the movement, the first violins give out the beautiful *cantilena* of the first theme; then the whole orchestra repeat the introductory figure of the second violins in strong octaves, and the first theme is repeated by the wood-wind, accompanied by the strings. The first subsidiary—billowing arpeggios in the strings alternating with a more plaintive descending passage in the violins and some of the wooden wind instruments—then sets in, and soon merges into some excited passage-work which leads to the entrance of the second theme (in the dominant) in the clarinet, accompanied by a series of soft sighs in the first violins, and a *pizzicato* figure in the second violins. This wonderful melody begins timorously at first, but gradually gains in warmth of emotional expression, and ends in a perfect glow of color. It is immediately followed by the conclusion-theme (still in the dominant, B-flat major) in the wood-wind, accompanied with running passages in thirty-second-notes in the strings. A *fortissimo* repetition of the introductory figure brings the first part of the movement to a close.

The free fantasia, although short, is quite fully worked out for the second part of a slow movement; the introductory figure plays a prominent part in it, appearing now in the second violins (as at the beginning of the movement), now in the full orchestra in resounding *fortissimo*, anon in the bassoon, the 'celli and double-basses, and finally in the very kettle-drums. The third part of the movements, beginning with a figural variation of the first theme in the flute, accompanied by very full scoring in the rest of the orchestra, bears the regular relations to the first, and ends with a brief coda, just before the last two measures of which the kettle-drums softly bid their last farewell to the persistent accompanying figure of the introductory measure during a total silence of the rest of the orchestra.

The third movement is marked simply *Allegro vivace* in the Peters edition of the full score, but "*Menuetto: Allegro vivace*" in the *Thematic Index to Beethoven's Complete Published Works* published by Breitkopf & Härtel in 1851. The term "*Menuetto*" seems a thorough misnomer here, for the movement is in every sense a full-fledged scherzo; no one in his senses would recognize the quarter-note of the 3-4 time as the rhythmic unit, but plainly the dotted-half-note,—and this is the principal distinction between the symphonic minuet and the scherzo. It is in the regular form of a scherzo with the trio recurring twice.

The fourth movement (*Allegro, ma non troppo*, in B-flat major, 2-4 time) is a brilliant rondo, the principal theme of which is rather a rapid running passage than a distinct melody. Some of the tributary themes, however, are of the most singable character. The movement is worked up with the most consummate energy, humor, and brilliancy.

This composition, in which all the movements are connected together without intervening waits, begins immediately with the first theme in the solo 'cello over a tremulous accompaniment in the violins and violas and a *pizzicato* bass. This first theme (*Allegro*, in D major, 2-2 time) is developed at some length by the solo instrument, the part assuming more and more the character of florid passage-work, until the florid, Oriental-sounding second theme comes in in 3-2 time in the flutes, accompanied by flowing *arpeggi* in the 'cello, sustained harmonies in the horns and bassoons, and a lively rhythmic jingle in the triangle, tambourine, and harp. This theme next passes to the solo instrument, which develops it until a third theme appears in (4-4 time), with the working-up of which the movement ends.

A short transition-passage in the orchestra leads to the second movement (*Adagio*, in B-flat major, 6-8 time). After a few introductory measures the 'cello unfolds a tender, rather sad melody, with the development of which against more florid counter-figures the movement is taken up.

The *Allegro* of the first movement then returns with its first and second themes worked out somewhat differently, and leads at length to a cadenza for the solo instrument, which, in its turn, leads to some more or less fantastic variations on a Russian theme, worked out now by the 'cello, now by the orchestra, and now by both combined, with great elaboration, the tempo at last growing quicker and quicker until it becomes a rushing *Presto*,—still on the same Russian theme,—and this, after an episodic reminiscence of the second theme of the first movement, grows to a still

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## ENTR'ACTE.

### FLASHES OF HUMOR IN BEETHOVEN.

I clapped my hands for joy when I came upon the passage in Otto Jahn's *Collected Essays*: "the eighth symphony, in F, is the one in which Beethoven's humor expresses itself most freely and uncontrolledly." Yea, truly — had Jean Paul's Leibgeber taken to symphony-composing, his composition would presumably have been given a similar coloring.

Beethoven's eighth symphony is, curiously and entirely inexplicably, one of the less noted amongst its sister works. Beethoven's calling the eighth a "little symphony" in an unlucky moment has contributed to this not a little in the minds of certain people; but surely he did not mean this designation to refer to the character of the work, but to its relatively small dimensions, in antithesis to the colossal seventh, which he offered to the publisher at the same time. The eighth symphony is really the shortest of all Beethoven's. But genius and beauty are not things to be measured by the yard. One critic has even opined that "in the eighth symphony Beethoven had returned to Haydn!!!" A sort of moral death-penalty ought to be imposed upon sayings of this stamp: an interdiction against writing or speaking a single word more about music.

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These great people with great souls, to whom one can offer no smaller animal than the elephant, immediately think of the *Eroica*, the fifth, or ninth, whenever Beethoven's symphonies are spoken of, and smile in pity if one dares to mention the fourth, the eighth, or even the first. In our opinion it is just the eighth that is unique. If one looks at Beethoven as a humorist, as W. A. Griepenkerl does,—naturally, as a humorist like Shakespeare, like Jean Paul,—then should just this symphony be mentioned before all the others. A whole æsthetic text-book on humor in music might be evolved from it. As humor skips like lightning from one summit to another, represents the sublime in terms of the comic, and “wings its inverted *Merops*-flight toward heaven,” so does Beethoven here.

The beginning of the first movement promises festal pomp, the great and heroic; how energetically the skips of a 6th knock at the gate!—Then the bassoon begins to mock with its skips of a 7th (parodying the skips of a 6th); suddenly again a lovely form smiles out upon you for a moment, but its image is forthwith blurred and dimmed—and farther on the octaves, which had chimed in so grandly, spiritedly, and heroically at the conclusion of the first part (before the repeat-mark), become simply comical. The *Allegretto* is the most charming joke in the world; over the pulsating 6-4ths of the wind, the violins dance along light and winsome as the Graces, but immediately that respectable personage, the double-bass, begins to dance, too! Piquant rhythms mock you incessantly, and, with the suddenly breaking-off ending, the wanton sport reaches its highest pitch. The *Minuet* is solemn and superb. But now the *Finale*! Can no one ever have noticed that the first motive, that irresistibly stimulates to laughter, is the parody of the graceful *Allegretto*-motive, which is here as it were turned topsy-turvy and set upon its head?

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And now suddenly—a shove a 2nd higher, and a wondrously noble song rings out, as ideal, as heart-felt, as possible—and then the imps mock again—till Beethoven suddenly steps in amongst them like a Prospero, and the comic forms, scared away by him, fly off into the broad sky of the sublime, the vista of which he has thrown open. But they are soon back again and skip about to the top of their bent—and as the noble song once more puts them to the rout, the heavy-footed contra-bass can not help singing and growling it after them with terrific sentimentality. Through it all the mocking octaves of the first movement spook about—even the kettle-drums are tuned to this interval. At last everything whirls asunder into nothingness, from the depths of which the ringing mocking laughter of the imps sounds forth—“humor delights in the emptiest conclusion.”\* Mr. v. Leñz, the well-known Beethoven-lover, declares, to be sure, this Finale to be a “War-dance!” Well, if Beethoven and Czar Ivan the Terrible can agree to it, we can surely not object!

And the movements in the fourth symphony, too, in that veritable tone-poem, fit together like the links of a golden chain, although the exegesis people and programme-makers may be at a loss for interpretative words. At all events, that chorus of spirits in “Faust:” “Vanish, ye darkling arches above him!” &c., and farther on: “Hark, the inspiring sound of their quiring! See, the entrancing whirl of their dancing!” &c., might fit the Introduction and the first Allegro. And with what genius Beethoven takes the motive of the gradual development of the life-sparkling Allegro up again out of misty gloom in the midst of the first Allegro, and works it out differently! The Adagio is a broad stream of euphony, the waves of melody play into each other and raise us up and bear us away. I am sur-

\* An expression of Griepenkerl's.

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prised that not one of the countless Beethoven commentators has yet noticed the rhythmic double calculation in the Minuet, which is carried through quite consistently — every two measures of 3-4 time give together one measure of 3-2 time. Just look, and see! (*Not* in the Trio, it comes in all the more strikingly.) And what shall be said of the humor in the last movement? Is it not splendid how the contra-bass, which is usually the *ultima ratio* of the harmony, emancipates itself in the second motive, and begins to vie in singing with the violins? And is it then surprising that this same bass, after the hold near the close, should begin with droll clumsiness to run a race with the violins? Quite at the end there is a ditch to be leaped, as with a *salto mortale*,— violin, bassoon, viola, make a start, but stop short in dismay,—then the bass takes a run and — hopp! — he is over; an astonished outcry of the other instruments accompanies the heroic feat.

The humor in this symphony is more measured than that in the eighth, and the ideal element in it, wherever it appears, stands forth freely in its full glory before us, and not merely through the curious little back-doors that humor throws open to it; just as that imp who plays such mad pranks in the eighth symphony, only begins in the Adagio of the fourth to bustle about quite softly, as if way down in the depths, then begins in the Minuet to mock with the strangest rhythmical cuttings-in, and even beckons as with his finger in one figure, but at last dances his dance with the listeners in the most free and easy fashion in the Finale.

The fourth and eighth symphonies belong together and complement each other. Besides, Beethoven's humor is a very Proteus, who assumes now this, now another, shape. The "*Malinconia*," with its appended and inter-

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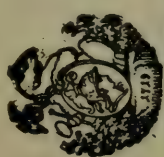


calated Allegretto — both movements really interpenetrate each other — in the quartet in B-flat, Op. 18, No. 6, is in this respect a wonderful tone-poem. How the Allegretto tries to joke and juggle away the melancholy, is at last for a moment seized with heavy-heartedness itself, but then immediately dances down the despondency in the Prestissimo! If Schumann declares that he sees Beethoven himself step forward with a humorous monologue in the Andante scherzoso of the quintet, Op. 29, I beg leave to see Beethoven *in propria persona* in the first Allegro of that B-flat major quartet — with his hat on the back of his head, in his shirt-sleeves! — tramping with stormy and fiery strides out to Unterdöbling or Grinzing “for some of this year’s” (*i.e.* to drink new wine — every true Viennese dotes on it\*). The “Melancholy” and the juggling jokes fit them to a T.

Similarly in the G major quartet (Op. 18, No. 2) the working out in the first Allegro (after the repeat of the first part) makes a quite peculiar impression upon me. It seems to me as if Beethoven were leading us out from a sunny country, in which we had been wandering with him up to this point, into ever more sombre, sad, uncanny regions; at last we come to a huge iron portal, behind which, we know it, spectres and demons are lying in wait. We stop breathing — then the master turns round smiling: “We will, upon the whole, rather not open the door!” says he. And in the Adagio of the same quartet, I especially like the place where, out of the midst of the nobly conceived melody, a most winsome little mocking spirit suddenly sticks out his head — I mean the little allegro episode — and how, quite at the end, the little mocking spirit hangs his head so sorrowfully, ducks down slowly, and vanishes. But in the Finale I seem to see

\* Schubert, too, as his friend E. v. Bauernfeld told me himself.

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Beethoven with some good boon-companions — I beg pardon for seating him once more behind the wine-glass — late in the evening, jovial and full of the enjoyment of life, over their wine. Suddenly the candles burn dimmer and cloudy spectre-shapes hover through the room. The friends look at one another in wonder: "Say, what was that?" — A. W. AMBROS, *Bunte Blätter*.



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The third movement (*Adagio*; "Scene in the Fields") is a delicious pastoral. The unhappy lover seeks repose for his sore heart in the quiet of the country. The movement begins with a pastoral dialogue between the English-horn (in the orchestra) and the oboe (behind the stage), as of two shepherds calling to and answering each other on their pipes. After a few measures of this duet a beautiful *cantabile* melody is sung by the violins and flute in unison, wholly without accompaniment at first, but after a while the various instruments of the orchestra add their voices in rich tender harmonies.

This *Adagio* is full of imitations — suggestions would perhaps be a better word — of country sounds which the experienced concert-goer has learned to expect in every piece of pastoral music. The scene this time being laid in the fields, and not in the woods, there is little of that tremulous background of rustling leaves which most composers seem to regard as a *sine qua non* in this class of writing; only once or twice do we hear the sough of the breeze through the distant pines. But the traditional singing-birds, thunder-storm, and other familiar rural items are palpably there. Yet all the birdlike notes have a thematic significance; they are organic parts of the whole picture, and we find no trace of puerile trickery in the manner in which they are employed. Of course, in this class of composition great



demands are consciously made upon the listener's imaginative faculty; listening to this *Adagio* in sympathy with the spirit in which it was written, one is struck by one point with singular force. I know of no piece of orchestral writing that so strongly suggests *summer heat* as the first half of this movement. The air is actually oppressive; the manner in which this sultry effect of the music is made to disappear after the thunder-storm will be called ingenious by some, and a happy poetic inspiration by others; the atmosphere of the second half of the movement is as cool and refreshing as that of the first half is hot and close. But the change is purely physical; the character of the music is ineffably sad throughout; the physical oppressiveness of the first part is cleared away only to give way to the mental dejection—the poignant grief of a mind overcharged with bitter memories—that pervades the second. The *Fixed Idea* appears once more, and weaves its persistent melody into the harmonious web, until it seems to gain sole possession of the dreamer's mind; he becomes unconscious of all surrounding objects, and gives himself up unresisting to the intensity of his sorrow. In the last few measures we come upon the first striking innovation that Berlioz introduced into the orchestra of his day. The English-horn repeats detached fragments of its pastoral melody, this time unanswered by the oboe, the only accompaniment being long, dull rolls on four kettle-drums, so tuned as to admit of the more or less complete formation of actual chords.\* The effect is striking and singularly poetic. In these first three movements we have had passionate love depicted in all its phases: vague, dreamy desire; joyful hope; adoration; melancholy; despair. But now the picture changes: we come to the sinister, the terrible, at last even to the grotesque and horrible. The dream becomes a nightmare. The young lover dreams that he has killed his mistress in an access of uncontrolled rage, and sees himself led to execution.

\*Meyerbeer, who was always alert to be "up to date," very probably caught from this passage the idea of having an actual theme played on four kettle-drums in a scene of his *Robert le Diable*, which opera was brought out about a year after the first performance of the *Fantastic Symphony*.

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Aria, "Ocean, thou mighty monster," from "Oberon."



SPANISH RHAPSODY . . . . . FRANZ LISZT.

(Rearranged as a Concert Piece for Pianoforte and Orchestra by F. Busoni.)

The original pianoforte piece by Liszt is much of the character of his, perhaps somewhat more widely known, Hungarian Rhapsodies, only that it is based on Spanish, instead of Hungarian, melodies. In rearranging it for pianoforte and orchestra, Mr. Busoni has done precisely what Liszt himself did in his arrangements of Schubert's *Wanderer-Fantasie* and of Weber's E-flat major Polonaise.

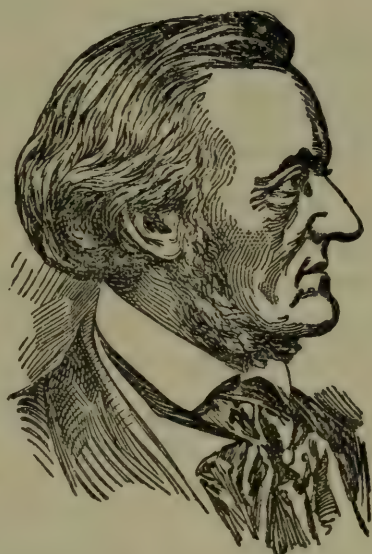
The piece begins with a free introduction (cadenza) for the pianoforte. This leads to the *Jota Aragonesa* in C-sharp minor. The Jota is a characteristic North Spanish dance in 3-4 time; there are two sharply distinct forms, the Jota Aragonesa and the Jota Navarra, each of which has its own melody and form of accompaniment, but both of which are in 3-4 time; they are a sort of waltz, but the dancing is done with far greater freedom than in the true waltz. Major Champion, in his *On Foot in Spain*, thus describes it: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany, with a whining, nasal drawling refrain, and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling round under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better; and you repeat and go on till one of you tires out."

The *Jota Aragonesa* in this rhapsody of Liszt's is treated as a theme with variations, something after the manner of the chaconne variations in the



older suites. Next comes a set of variations in D major (3-8 time), *Folies d'Espagne*,—a term often applied by the older composers to variations on a tune, in which ingenuity was the chief object. Then comes a transition passage with cadenza leading to an original theme of Liszt's, in F major (*Andantino piacevole*, 6-8 time), which after a while joins on to the Finale, in which all three themes are worked up together; the piece closes in D major.

Mr. Busoni's orchestral version of the piece is very fully scored for modern orchestra, with trombones, piccolo, cymbals, tambourine, castanets, etc.



PRELUDE TO "THE MASTER SINGERS OF NUREMBURG," in C MAJOR.

Wagner's only comic music-drama, or musical comedy, *Die Meistersinger von Nürnberg*, was first given at the Hofoper in Munich under Hans von Bülow's direction on June 21, 1868. The work was meant as a sort of comic counterpart, or satire-play, to *Tannhäuser*.

The prelude begins broadly with the first theme of the Master Singers' March, treated contrapuntally in allusion to the old school of art which the master singers represent in the comedy; this is followed by the simpler and more march-like second theme of the same march, known also as the "King David Motive" (David was the tutelary patron of the master singers' guild). Then the first theme returns once more, and is worked up at considerable length by the full orchestra, rising up to a climax, after which comes some dainty play with phrases taken from Walther's *Preislied* and *Werbeliied*, which after a while leads to a burlesque parody on the first theme of the march, played *staccato* by the wood-wind, and worked up con-

trapuntally in conjunction with a queer, skipping little figure with which the crowd jeer at Beckmesser to the words "*Scheint mir nicht der Rechte*" (He doesn't seem to me to be the right one), as he steps up to take part in the singing contest in the third act. This contrapuntal work goes on more and more boisterously and grotesquely until it at last becomes mere comic "*Katzenmusik*," or "cats' music," which suddenly debouches into one of the most beautiful and ingeniously constructed passages in all Wagner. The first violins, 'celli, and some of the wind instruments play the melody of Walther's *Preislied*; as a bass to this the double-basses and bass-tuba play, note for note, the first theme of the march, while most of the wood-wind play the second theme of the march in diminution; against these three combined themes the second violins play running counterpoint in sixteenth-notes. Notwithstanding the complexity of the scheme, the passage is perfectly clear, each theme standing out with absolute distinctness. The working-out continues, growing stronger, phrases from the first march-theme gradually asserting their supremacy, until at last the second march-theme bursts forth on all the wind *fortissimo*, against a surging, billowing accompaniment on the strings, and a glowing coda brings the movement to a brilliant close. Almost the whole prelude is contrapuntal in treatment. It is scored for the usual modern grand orchestra.

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### PROGRAMME.

Richard Strauss - - - - - Symphony in F minor, Op. 12

- |  |     |
|--|-----|
| I. Allegro ma non troppo, un poco maestoso (F minor) | 2-4 |
| II. Scherzo: Presto (A-flat major) - - - -           | 3-4 |
| Trio: l'istesso tempo (C minor) - - - -              | 3-4 |
| III. Andante cantabile (C major) - - - -             | 3-8 |
| IV. Allegro assai, molto appassionato (F minor) -    | 2-2 |

Franz Liszt - - - - - Spanish Rhapsody  
(Rearranged as a Concert Piece for Pianoforte and Orchestra by  
F. BUSONI.)

Richard Wagner - - - - - Huldigungs March

Ludwig van Beethoven Overture to "Leonore," No. 3, in C major, Op. 72

- |                             |     |
|-----------------------------|-----|
| Adagio (C major) - - - - -  | 3-4 |
| Allegro (C major) - - - - - | 2-2 |

Soloist, Mr. FERRUCCIO B. BUSONI.

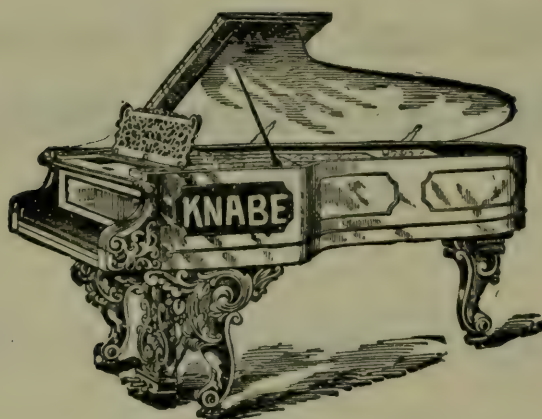
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RICHARD STRAUSS (born in Munich on June 11, 1864, and still living) has for some years been generally regarded as one of the most promising composers of the younger German school. He studied composition under W. Meyer in Munich, and was appointed Court Music Director at Meiningen in 1885, after von Bülow's resignation from that post. He was installed in a similar position in Munich in 1886, and went to Weimar as second Kapellmeister of the Court Opera in 1889.

His reputation became more than local with the production of his symphonic fantasia *aus Italien* about 1885-86 (given at these concerts in 1888): this work attracted no little notice wherever it was given. It was followed by several other orchestral works, of which the *Don Juan*, symphonic poem, is probably the best and most favorably known. Besides these he has written two symphonies, a serenade for 13 wind instruments, concertos for violin and for horn, a pianoforte quartet, and a short cantata, *Wanderers Sturmlied*, for chorus and orchestra. Strauss belongs distinctly to the extreme modern school, and is especially noted for the richness, brilliancy, and consummate skill of his orchestration: in this last particular he is one of the few Germans who seem to have taken a leaf out of the book of the modern French masters of instrumentation. Indeed, in his orchestral scoring, he may be said to have said the last word, so far.

SYMPHONY IN F MINOR, OP. 12 . . . . . RICHARD STRAUSS.

Although there is no slow introduction to the first movement of this symphony (*Allegro ma non troppo, un poco maestoso*, in F minor, 2-4), it begins with a twice-repeated phrase in the wood-wind which must be considered as introductory to the first theme rather than as forming part of it:

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this descending phrase recurs again more than once in the course of the movement. The first theme itself, begun in the first violins and violas in octaves, then carried on in the bass against a contrapuntal accompaniment in the other voices, is essentially contrapuntal in treatment: it is but little developed, a closing cadence being reached after thirty measures, at which point the first subsidiary begins in the tonic key, F minor, having much the character of passage-work at first (as is often the case with subsidiary themes), but crystallizing later into a distinctly melodious *fortissimo* phrase, given out with the full force of the orchestra. It closes with a modulation to the relative A-flat major, in which key the second theme enters on a clarinet and bassoon in octaves, and is soon taken up by the violins. This, too, is but briefly developed, although it passes through some daring enharmonic transitions in the matter of tonality. Soon the first theme returns once more, in A-flat minor, against an ascending figure in the violas and 'celli, and leads to some brilliant passage-work, which soon dies away in a concluding phrase in D-flat major. This ends the first part of the movement: there is no repeat. This comparatively short first part is followed by a long and elaborately worked-out free fantasia, which, following Beethoven's model, rises gradually to a resounding climax, and then dies away, as if exhausted, in C major (dominant of the principal key), after which the third part begins, as the first did, with the introductory descending phrase in the clarinet and bassoon. This third part stands in quite the traditional relations to the first, and ends with a long and brilliant coda.

The Scherzo (*Presto*, in A-flat major, 3-4) is noticeable for its frequent changes of rhythm — the *ritmo di due battute*, or two-measured rhythm,

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\*During last season the following members of the Faculty appeared as soloists in these concerts: Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.



alternating with the *ritmo di tre battute*, or three-measured rhythm — and for the predominance of the chord of the augmented 5th (which Strauss here writes as a chord of the minor 6th with major 3d) in the harmony and the very confirmation of the melody itself. A tendency to pass from the key of the tonic (A-flat major) to that of the mediant (C minor) is also characteristic of the movement. A novel feature is the introduction of a wholly new *cantabile* theme, such as one would expect in the Trio, in the midst of the Scherzo itself: against this new melody fragments of the main theme are worked in as counter-figures. The Trio (in C minor) begins with a cantilena on the violas, 'celli, clarinets, and bassoons, against which three groups of other instruments keep repeating a little sighing figure in full harmony and in rapid alternation: these three groups are the flutes and oboes, the four horns, and the first and second violins *divisi*. Soon figures from the Scherzo make their reappearance, and the working-up becomes exceedingly elaborate. After the Trio the Scherzo is repeated, and the movement ends with a short coda.

The third movement (*Andante cantabile*, in C major, 3-8) is in a somewhat stunted sonata-form; that is in the regular form of symphonic first movements, only with no free fantasia, or with an exceedingly rudimentary one at best. There are four distinct themes: the first of these, an expressive cantilena given out by the strings, then further developed by the wood-wind and horns, and at last completed by both groups together, is of the "sentimental" romanza character. The second consists of an impressive trumpet-call, against which the harmony of the "naked 5th" in the other brass instruments produces a striking effect, each call being followed by a strenuous passage in close imitation in the strings and

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wood wind. The third theme is a gentle melody on the horns and bassoons in octaves, accompanied by the strings: it leads immediately into the fourth, another tender, graceful melody, *molto tranquillo e dolce*, given out by the first violins and 'celli in octaves, and worked up in double (inverted) counterpoint of the freer sort. The second part of the movement opens with the return of the first (or principal) theme in all the violins, violas, and 'celli in octaves against repeated chords in the wood wind, all the brass entering later to add richness to the coloring. The second theme (trumpet-call) does not appear in its place, the first theme being immediately followed by the third, and it in its turn by the fourth. Suggestions of the trumpet-call, however, come in softly as the first theme returns for the last time in a short coda.

The finale (*Allegro assai, molto appassionato*, in F minor, 2-2) opens with a striking effect: the violins and violas hold long-sustained C's, against which the wooden wind instruments enter in octaves on a phrase which runs on the notes C, D-flat, D-natural; the grating dissonance of the wholly unprepared D-flat in the wind instruments against the C-natural in the strings takes the listener by surprise. The movement is essentially in the sonata-form usually applied in first movements. There are a brilliant first theme, a more *cantabile* second theme (announced by the violas and 'celli), and a bright, lively return of part of the first as an introduction to a short conclusion-theme. The first two themes are followed by their respective subsidiaries. There is a long and very elaborately worked-out free fantasia, after which the third part of the movement takes its usual course. In the coda reminiscences of themes from the three preceding movements crop up just before the final apotheosis of the first theme.

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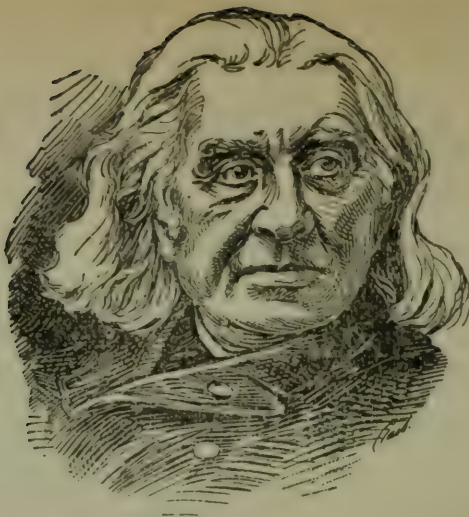
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SPANISH RHAPSODY . . . . . FRANZ LISZT.

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The original pianoforte piece by Liszt is much of the character of his, perhaps somewhat more widely known, Hungarian Rhapsodies, only that it is based on Spanish, instead of Hungarian, melodies. In rearranging it for pianoforte and orchestra, Mr. Busoni has done precisely what Liszt himself did in his arrangements of Schubert's *Wanderer-Fantasie* and of Weber's E-flat major Polonaise.

The piece begins with a free introduction (cadenza) for the pianoforte. This leads to the *Jota Aragonesa* in C-sharp minor. The Jota is a characteristic North Spanish dance in 3-4 time; there are two sharply distinct forms, the Jota Aragonesa and the Jota Navarra, each of which has its own melody and form of accompaniment, but both of which are in 3-4 time; they are a sort of waltz, but the dancing is done with far greater freedom than in the true waltz. Major Champion, in his *On Foot in Spain*, thus describes it: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany, with a whining, nasal drawling refrain, and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling round under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better; and you repeat and go on till one of you tires out."

The *Jota Aragonesa* in this rhapsody of Liszt's is treated as a theme with variations, something after the manner of the chaconne variations in the older suites. Next comes a set of variations in D major (3-8 time), *Folies*



*d'Espagne*,—a term often applied by the older composers to variations on a tune, in which ingenuity was the chief object. Then comes a transition passage with cadenza leading to an original theme of Liszt's, in F major (*Andantino piacevole*, 6-8 time), which after a while joins on to the Finale, in which all three themes are worked up together; the piece closes in D major.

Mr. Busoni's orchestral version of the piece is very fully scored for modern orchestra, with trombones, piccolo, cymbals, tambourine, castanets, etc.

## ENTR'ACTE.

### FLASHES OF HUMOR IN BEETHOVEN.

I clapped my hands for joy when I came upon the passage in Otto Jahn's *Collected Essays*: "the eighth symphony, in F, is the one in which Beethoven's humor expresses itself most freely and uncontrolledly." Yea, truly—had Jean Paul's Leibgeber taken to symphony-composing, his composition would presumably have been given a similar coloring.

Beethoven's eighth symphony is, curiously and entirely inexplicably, one of the less noted amongst its sister works. Beethoven's calling the eighth a "little symphony" in an unlucky moment has contributed to this not a little in the minds of certain people; but surely he did not mean this designation to refer to the character of the work, but to its relatively small dimensions, in antithesis to the colossal seventh, which he offered to the publisher at the same time. The eighth symphony is really the shortest of all Beethoven's. But genius and beauty are not things to be measured by the yard. One critic has even opined that "in the eighth symphony

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Beethoven had returned to Haydn!!!” A sort of moral death-penalty ought to be imposed upon sayings of this stamp: an interdiction against writing or speaking a single word more about music.

These great people with great souls, to whom one can offer no smaller animal than the elephant, immediately think of the *Eroica*, the fifth, or ninth, whenever Beethoven's symphonies are spoken of, and smile in pity if one dares to mention the fourth, the eighth, or even the first. In our opinion it is just the eighth that is unique. If one looks at Beethoven as a humorist, as W. A. Griepenkerl does,—naturally, as a humorist like Shakespeare, like Jean Paul,—then should just this symphony be mentioned before all the others. A whole æsthetic text-book on humor in music might be evolved from it. As humor skips like lightning from one summit to another, represents the sublime in terms of the comic, and “wings its inverted Merops-flight toward heaven,” so does Beethoven here.

The beginning of the first movement promises festal pomp, the great and heroic; how energetically the skips of a 6th knock at the gate!—Then the bassoon begins to mock with its skips of a 7th (parodying the skips of a 6th); suddenly again a lovely form smiles out upon you for a moment, but its image is forthwith blurred and dimmed—and farther on the octaves, which had chimed in so grandly, spiritedly, and heroically at the conclusion of the first part (before the repeat-mark), become simply comical. The *Allegretto* is the most charming joke in the world; over the pulsating 6-4ths of the wind, the violins dance along light and winsome as the Graces, but immediately that respectable personage, the double-bass, begins to dance, too! Piquant rhythms mock you incessantly, and, with the suddenly breaking-off ending, the wanton sport reaches its highest pitch. The Minuet is solemn and superb. But now the *Finale*! Can no one ever have noticed that the first motive, that irresistibly stimulates to laughter, is the parody of the graceful *Allegretto*-motive, which is here as it were turned topsy-turvey and set upon its head?

And now suddenly—a shove a 2nd higher, and a wondrously noble song rings out, as ideal, as heart-felt, as possible—and then the imps mock again—till Beethoven suddenly steps in amongst them like a Prospero, and the comic forms, scared away by him, fly off into the broad sky of the sublime, the vista of which he has thrown open. But they are soon back again and skip about to the top of their bent—and as the noble song once more puts them to the rout, the heavy-footed contra-bass can not help singing and growling it after them with terrific sentimentality. Through it all the mocking octaves of the first movement spook about—even the kettle-drums are tuned to this interval. At last everything whirls asunder into



nothingness, from the depths of which the ringing mocking laughter of the imps sounds forth — “humor delights in the emptiest conclusion.”\* Mr. v. Lenz, the well-known Beethoven-lover, declares, to be sure, this Finale to be a “War-dance!” Well, if Beethoven and Czar Ivan the Terrible can agree to it, we can surely not object!

And the movements in the fourth symphony, too, in that veritable tone-poem, fit together like the links of a golden chain, although the exegesis people and programme-makers may be at a loss for interpretative words. At all events, that chorus of spirits in “Faust:” “Vanish, ye darkling arches above him!” &c., and farther on: “Hark, the inspiring sound of their quiring! See, the entrancing whirl of their dancing!” &c., might fit the Introduction and the first Allegro. And with what genius Beethoven takes the motive of the gradual development of the life-sparkling Allegro up again out of misty gloom in the midst of the first Allegro, and works it out differently! The Adagio is a broad stream of euphony, the waves of melody play into each other and raise us up and bear us away. I am surprised that not one of the countless Beethoven commentators has yet noticed the rhythmic double calculation in the Minuet, which is carried through quite consistently — every two measures of 3-4 time give together one measure of 3-2 time. Just look, and see! (*Not* in the Trio, it comes in all the more strikingly.) And what shall be said of the humor in the last movement? Is it not splendid how the contra-bass, which is usually the *ultima ratio* of the harmony, emancipates itself in the second motive, and begins to vie in singing with the violins? And is it then surprising that this same bass, after the hold near the close, should begin with droll

\* An expression of Griepenkerl's.

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clumsiness to run a race with the violins? Quite at the end there is a ditch to be leaped, as with a *salto mortale*,—violin, bassoon, viola, make a start, but stop short in dismay,—then the bass takes a run and—hopp!—he is over; an astonished outcry of the other instruments accompanies the heroic feat.

The humor in this symphony is more measured than that in the eighth, and the ideal element in it, wherever it appears, stands forth freely in its full glory before us, and not merely through the curious little back-doors that humor throws open to it; just as that imp who plays such mad pranks in the eighth symphony, only begins in the Adagio of the fourth to bustle about quite softly, as if way down in the depths, then begins in the Minuet to mock with the strangest rhythmical cuttings-in, and even beckons as with his finger in one figure, but at last dances his dance with the listeners in the most free and easy fashion in the Finale.

The fourth and eighth symphonies belong together and complement each other. Besides, Beethoven's humor is a very Proteus, who assumes now this, now another, shape. The "*Malinconia*," with its appended and intercalated Allegretto—both movements really interpenetrate each other—in the quartet in B-flat, Op. 18, No. 6, is in this respect a wonderful tone-poem. How the Allegretto tries to joke and juggle away the melancholy, is at last for a moment seized with heavy-heartedness itself, but then immediately dances down the despondency in the Prestissimo! If Schumann declares that he sees Beethoven himself step forward with a humorous monologue in the Andante scherzoso of the quintet, Op. 29, I beg leave to see Beethoven *in propria persona* in the first Allegro of that B-flat major quartet—with his hat on the back of his head, in his shirt-sleeves!—tramping with stormy and fiery strides out to Unterdöbling or Grinzing "for some of this year's" (*i.e.* to drink new wine—every true Viennese dotes on it\*). The "Melancholy" and the juggling jokes fit them to a T.

Similarly in the G major quartet (Op. 18, No. 2) the working out in the first Allegro (after the repeat of the first part) makes a quite peculiar impression upon me. It seems to me as if Beethoven were leading us out from a sunny country, in which we had been wandering with him up to this point, into ever more sombre, sad, uncanny regions; at last we come to a huge iron portal, behind which, we know it, spectres and demons are lying in wait. We stop breathing—then the master turns round smiling: "We will, upon the whole, rather not open the door!" says he. And in the Adagio of the same quartet, I especially like the place where, out of the midst of the nobly conceived melody, a most winsome little mocking spirit

\* Schubert, too, as his friend E. v. Bauernfeld told me himself.

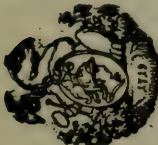


suddenly sticks out his head—I mean the little allegro episode—and how, quite at the end, the little mocking spirit hangs his head so sorrowfully, ducks down slowly, and vanishes. But in the Finale I seem to see Beethoven with some good boon-companions—I beg pardon for seating him once more behind the wine-glass—late in the evening, jovial and full of the enjoyment of life, over their wine. Suddenly the candles burn dimmer and cloudy spectre-shapes hover through the room. The friends look at one another in wonder: “Say, what was that?”—A. W. AMBROS, *Bunte Blätter*.

The old fellows did not always write good music; they wrote in general pretty correctly, but were often dry, uninspired, and terribly tedious. But, with all this, there was one thing they had not learned: the essentially modern art of writing an intrinsically *vulgar* melody!—OTTO DRESEL, *Mündliches*.


As I was once botanizing under an oak-tree, I found, amongst the other weeds and of the same size as they, a dark-colored plant with contracted leaves and straight, stiff stem. As I touched it, it said to me in a firm voice: “Let me be! I am no specimen for your herbarium, like those others to whom Nature has decreed a single year’s life. My life is measured by centuries: I am a little oak.”—So stands he, whose influence shall be extended through centuries, as child, as youth, often as man, yea, as living being in general, seemingly like the rest and, like them, insignificant. But only let the time come, and with it the connoisseurs! He does not die like the rest.—ARTHUR SCHOPENHAUER, *Gleichnisse, Parabeln und Fabeln*.

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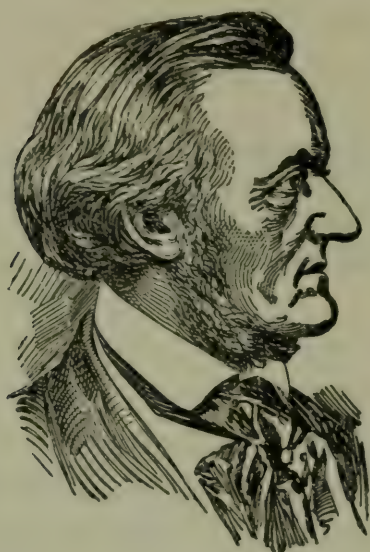


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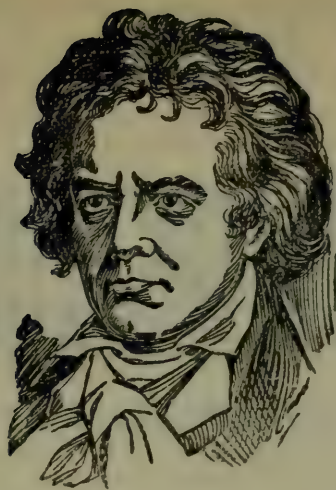


HULDIGUNGS MARCH . . . . . WAGNER.

This *March of Homage* Wagner dedicated to his benefactor and patron, Louis II. of Bavaria. It was performed for the first time at the coronation ceremonies of that monarch, on March 10, 1864. Originally scored for military band, Wagner began rewriting it for orchestra, but subsequently called in the aid of Joachim Raff, who completed it. Mendelssohn's overture in C, op. 24, underwent a similar metamorphosis. The march (which is independent of any model) begins with a bold and effective theme (*Marschmässig*, E-flat, 2-2) harmonized for the wood-wind and horns, afterwards taken up by the string band. Continuing in a jubilant manner, the brasses sounding sonorously, the lead is made to the subject of the march proper, which has an appropriate march character, and suggests the composer of the marches in *Rienzi*. The subsequent treatment has no precedent in Wagner's earlier works. The subject is developed and elaborated as though it belonged to an overture or symphony. Recapitulation follows the "working-out," and there is a brilliant coda founded on the introductory melody.

It is scarcely necessary to say that neither of Wagner's three marches nor the *Faust* overture is typical of the composer of *Tristan*, the *Nibelungen*, or *Parsifal*. These isolated compositions (counting the symphony, they number only six) lack the attributes which have made the music-dramas of his later period the most consequential works of the century.





OVERTURE TO "LEONORE" No. 3, IN C MAJOR, OP. 72.

LUDWIG VAN BEETHOVEN.

Beethoven's only opera has a rather noteworthy history, eminently characteristic of the composer. On February 19, 1798, there was brought out at the Théâtre de l'Opéra-Comique in Paris a two-act opéra-comique, the text by Bouilly, the music by Pierre Gaveaux, entitled *Leonore, ou l'amour conjugal*. Some years later Bouilly's text was translated into Italian and new music written to it by Ferdinando Paër, the opera being brought out at the Court Opera in Dresden on October 3, 1804, under the title *Leonora, ossia l'amore conjugale*. Beethoven heard (or saw?) Paër's opera, and is said to have said of it, "A very good opera: I think I must set it to music!" The result was that Joseph Sonnleithner translated the text into German for him, and he did "set it to music." The work was brought out at the Theater an der Wien in Vienna on November 20, 1805, as *Fidelio, oder die eheliche Liebe*. After three performances it was withdrawn. The libretto was then reduced to two acts by Breuning, and Beethoven cut out some of the music and rewrote a good deal of the rest. In this new form the opera was produced at the Imperial private theatre on March 29, 1806, given twice, and again withdrawn. Early in 1814 the libretto was once more revised by Treitschke (still in two acts), and the music again remodelled by Beethoven. In this last version the opera was brought out at the Kärnthnerthor-Theater in Vienna on May 23, 1814, under the simple title *Fidelio*.

For this thrice-worked-over opera Beethoven wrote four separate overtures. The first of these, commonly known as the "overture to *Leonore*, No. 2," was written for and used at the first production of the opera in 1805: it was found unduly long by the critics, and Beethoven wrote a second one, commonly known as the "overture to *Leonore*, No. 3," which was

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# List of Works performed at these Concerts during the Season of 1893-94.

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- BEETHOVEN - - - - - Symphony No. 5, in C minor, Op. 67.  
Overture to "Leonore," No. 3, in C major, Op. 72.  
Recitative and Aria from "Fidelio," Act I.  
First Movement from Concerto for Violin, in D major, Op. 61.
- BERLIOZ Three Movements from the "Romeo and Juliet" Symphony,  
Op. 17.  
Overture, "Benvenuto Cellini."
- BRAHMS - - - - - Symphony No. 1, in C minor, Op. 68.  
Variations on a Theme by Haydn.
- DVORAK - - - Slavonic Rhapsody No. 2, in G minor, Op. 45.
- GLUCK - - - - - Aria from "Alceste."
- GOUNOD Aria, "Plus grand dans son obscurité," from "Reine de Saba."
- LISZT - - - - - Spanish Rhapsody.  
(Rearranged as a Concert Piece for Pianoforte and Orchestra by F. Busoni.)
- RUBINSTEIN - - - Symphony No. 4 (Dramatic), in D minor, Op. 95.  
Ballet-Music from "Feramors."
- SCHUBERT - - - - - Song with Orchestra, "Die Allmacht."
- SMETANA - - - - - Symphonic Poem, "Vltava."
- STRAUSS - - - - - Symphony in F minor, Op. 12.
- VOLKMANN - - - Serenade for Strings, No. 3, in D minor, Op. 69.
- WAGNER - - - - - Overture to "Tannhaeuser."  
"Wotan's Farewell" and "Fire Charm" from "Die Walkuere."  
"Huldigungs March."
- WEBER - - - Aria, "Ocean, thou mighty monster," from "Oberon."  
Overture, "Euryanthe."

used at the second production in 1806. This one was pronounced too difficult by the orchestra, and too abstruse by the critics. So, when it was proposed to bring out the opera in Prag in May, 1807, Beethoven (at the earnest request of the management of the Prag opera house) wrote a third overture, commonly known as the "overture to *Leonore*, No. 1," which was, however, probably never given during his lifetime, as the Prag performance of the opera was given up. The fourth overture, commonly known as the "overture to *Fidelio*," was written for and used at the third Vienna production of the opera in 1814.

So we have the following list of overtures, in their chronological order: —

*Leonore* No. 2, in C major, Opus 72, written in 1805.

*Leonore* No. 3, in C major, Opus 72, written in 1806.

*Leonore* No. 1, in C major, Opus 138 (posthumous), written in 1807.

*Fidelio*, in E major, Opus 72, written in 1814.

The reason for the three *Leonore* overtures being commonly known by figures that do not indicate their true chronological order is that the third (the one written in 1807) was neither performed nor published during Beethoven's lifetime, no account of it could be found, and no one knew of its existence until it was discovered among Beethoven's papers: the body of the work was based on wholly different themes from the other two overtures, and the style far simpler, lighter, and less dramatic. It was, therefore, taken for granted that it must have been a first attempt at an overture to *Leonore*, afterwards discarded by the composer. Indeed, it seemed im-

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possible that he should have written it *after* the mighty one written in 1806, it seemed such a falling off. So it was unhesitatingly numbered as "No. 1," the others, whose chronological order was known, being numbered "No. 2" and "No. 3" respectively. But later and more careful research has proved, almost beyond a doubt, that it was written after the so-called "No. 3." And its comparatively light character is amply explained by the known fact that the directors of the opera house in Prag distinctly asked Beethoven to write a lighter overture than the last one, for the contemplated performance of the opera in that city in 1807.

The old numbering of these overtures has, however, become so familiar all over the musical world that it would be of no use to try to change it now. It will be retained here. The longest, most elaborate, and possibly also the most perfect from an academic point of view is the No. 2; Julius Rietz, for one high authority, considered it the finest of the three (I am now leaving the E major overture "to *Fidelio*" out of consideration). But few critics agree with him in this. The No. 3 is nothing but a revised and shortened version of the No. 2: there are many changes in detail in it, all of which are to its advantage. The instrumentation is carried out on a bolder and more effective plan. But in three points it leaves the No. 2 so far behind that it may be looked upon as an altogether higher flight of genius. The trumpet-calls (announcing the approach of the Minister in the opera, and with it Florestan's liberation) are much improved, and the beautiful little "song of thanksgiving" that comes between the two calls is introduced with admirable effect: the second theme, too, is infinitely improved, and made suggestive of a phrase in Florestan's great aria, already introduced in the slow introduction. The second point is the wonderful new

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coda in the No. 3, one of the most stupendous climaxes in all Beethoven. The third point, perhaps the most important of all, is the new working-out — and not only new working-out, but absolutely new and original *plan* of working-out — in the free fantasia. The working-out in No. 2 was elaborate, long spun out, and for the most part contrapuntal in character: here in No. 3 it is almost entirely dramatic. Contrapuntal elements appear only toward the end, leading up to the trumpet episode. Moreover, it is for the most part of wonderful simplicity and from-the-shoulder directness; every measure draws blood. A similar plan was afterwards adopted by Mendelssohn in part of the working-out of his *Meeresstille und glückliche Fahrt* overture, and hints at the same method are to be found in Wagner's overture to *Rienzi*. The unusual stunting of the sonata-form noticeable in the third part of No. 3 was evidently actuated by dramatic considerations. The No. 1 is a wholly separate work, based on different thematic material, save that the allusion to Florestan's prison aria, which appears in the slow introduction to Nos. 2 and 3, here appears as an episode in the middle of the overture.

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Wolfgang Amadeus Mozart - Serenade No. 7, in D major (Haffner)

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|-------|----------------------------|---|---|---|---|-----|
| I.    | Allegro maestoso (D major) | - | - | - | - | 4-4 |
|       | Allegro molto (D major)    | - | - | - | - | 2-2 |
| II.   | Andante (G major)          | - | - | - | - | 3-4 |
| III.  | Menuetto (G minor)         | - | - | - | - | 3-4 |
|       | Trio (G major)             | - | - | - | - | 3-4 |
| IV.   | Rondo: Allegro (G major)   | - | - | - | - | 2-4 |
| VIII. | Adagio (D major)           | - | - | - | - | 4-4 |
|       | Allegro assai (D major)    | - | - | - | - | 3-8 |

Schubert - - - - - Unfinished Symphony in B minor

|     |                            |   |   |   |   |     |
|-----|----------------------------|---|---|---|---|-----|
| I.  | Allegro moderato (B minor) | - | - | - | - | 3-4 |
| II. | Andante con moto (E major) | - | - | - | - | 3-8 |

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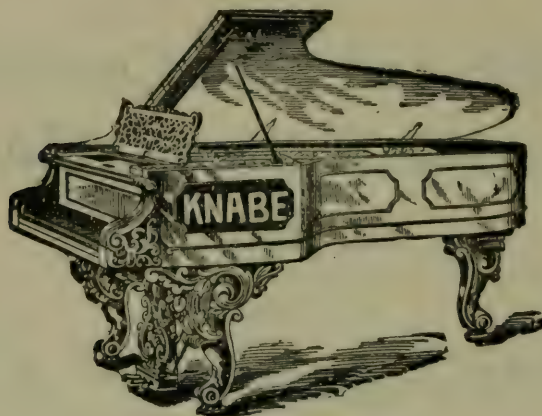
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translation, with recitatives by Weber's pupil, Sir Julius Benedict, at Her Majesty's Theatre, London, on July 30, 1860. It was first given in New York (in the original English version) on October 9, 1829, and in Italian (with Benedict's recitatives) in Philadelphia on March 9, 1870. The overture has long held its place in the orchestral repertory all over the musical world.

The overture begins with a slow introduction (*Adagio sostenuto*, in D major, 4-4 time) which is all suggestive of the fairy character of the opera. First comes the slow call (D, E, F-sharp) on Oberon's magic horn, answered by a little sigh in the muted strings; then both call and sigh are repeated. Slow melodious phrases in the strings now alternate with a light, skipping, fairy-like figure in the flutes and clarinets, after which the trumpets, horns, and bassoons give a soft, march-like call, which is twice responded to by a dainty, tripping, dance-like figure in the muted strings. Soon a tender love-melody sounds in the lower register of the orchestra, harmonized in three parts, with the following absolutely original orchestration: the upper voice is sung by the violas and first 'celli in unison, the middle voice by two clarinets in unison, and the bass by the second 'celli; a short dreamy passage in the strings leads to a hold in the violas on the two notes D and E, and then comes suddenly what has been called "the loudest chord in all orchestration," — a tremendous crash of the full orchestra on the dominant chord of A. The unexpected suddenness of this orchestral thunderbolt has quite as much to do with the effect it produces as the way in which it is scored; but the effect is unquestionable,—familiar as the overture is, it is hardly ever played anywhere, even to-day, without this chord's startling at least somebody in the audience, and the comic

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results of which this sudden shock has been productive on more than one occasion have given rise to many an anecdote. It is unquestionably one of the most tremendous "surprises" in all orchestral music.

Now the main body of the overture (*Allegro con fuoco*, in D major, 4-4 time) begins. As the introductory orchestral crash was the most tremendous, so have the first four measures of this *Allegro* been called, and not without some show of reason, the most brilliant and dashing orchestral onslaught in all music ; here Weber has fairly outdone himself in brilliancy.

His overtures to *Der Beherrscher der Geister* and to *Euryanthe* both began with a similar rush of the strings, but give only a faint idea of what Weber has achieved in this instance. This tumultuous theme is developed at considerable length, merging into some subsidiary passage-work, in which the alternation of some sharply rhythmic strokes in the strings and wind, in full harmony, with a strongly accented descending semi-tone in the strings and trombones, in unison and octaves, is particularly to be noticed ; the rhythmic figure resulting from this alternation almost deserves to be called a first subsidiary in itself. Now Oberon's magic horn is heard once more giving out its soft call, answered by the skipping, fairy-like figure, first in the violins and violas, then in the flutes and clarinets ; a hushed chord of the dominant 7th in the key of A major ushers in the second theme,—a beautiful, tender *cantilena*, sung first by the clarinet, then repeated by the first violins, over a most reposeful accompaniment of plain sustained harmonies in the other strings. Here, as also in the overture to *Euryanthe* and elsewhere, Weber shows his fine sense for dramatic contrast : his first theme and its subsequent development have been of the most dashingly brilliant character, full of the most energetic and piquant

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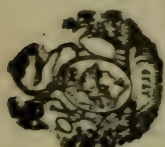
rhythms, and in his accompaniment to his second theme all is absolutely reposeful, nothing but the simplest and most restful harmony.

The bright and joyous conclusion-theme (taken from the peroration of Rezia's great scena, "Ocean, thou mighty monster") comes in brightly in the violins, the rhythmic character of the accompaniment growing more marked and lively as it goes on. The short chromatic *crescendos* (*quasi sforzando*) with which the phrase ends have become famous,—especially in English orchestras the English violinists having brought the art of sudden *sforzando* to great and often startling perfection. With this conclusion-theme the first part of the overture ends, or rather gradually dies out, for it closes on a hushed half-cadence in A major.

Soft repeated A major chords in the bassoons, horns, drums, and basses begin the free fantasia, rather in the Rossini fashion. The dashing first theme is worked up in short successive periods, much as if it were to be a mere transition-passage to bridge over to the beginning of the third part; but the working-out soon begins in earnest, running at first on an entirely new theme, which is treated in *fugato* against a running contrapuntal counter-theme in the strings, then taking up the second theme and the first subsidiary, and treating them with great effectiveness, if with not much real elaboration.

The third part begins with the same rush at the first theme as the first did, and carries it through much the same developments, until, after the first subsidiary has been reached, the second theme is dropped entirely, and the brilliant conclusion-theme comes in in the full orchestra, and is worked up with the utmost energy to a dashing coda.

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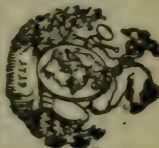
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The original title of this serenade is: "*Serenade No. 7 für 2 Violinen, Viola, Bass, 2 Oboen (2 Flöten), 2 Fagotte, 2 Hörner und 2 Trompeten.*" It was composed at Salzburg for the wedding of Elisabeth Haffner, which took place on July 21, 1776. It comprises eight movements, as follows: I° *Allegro maestoso* (D major, 4-4), *Allegro molto* (D major, 2-2); II° *Andante* (G major, 3-4); III° *Menuetto* (G minor, 3-4) and *Trio* (G major, 3-4); IV° *Rondo: Allegro* (G major, 2-4); V° *Menuetto galante* (D major, 3-4) and *Trio* (D minor, 3-4); VI° *Andante* (A major, 2-4); VII° *Menuetto* (D major, 3-4), with *Trio 1mo.* (G major, 3-4) and *Trio 2do* (D major, 3-4); VIII° *Adagio* (D major, 4-4), *Allegro assai* (D major, 3-8). In several of these movements there is a part for solo violin. The fifth, sixth, and seventh movements will be omitted at this concert.



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In Haydn's and Mozart's day composers were fond of writing works in several movements, generally of a rather light character, for a small orchestra. Such compositions, which may be regarded as having sprung from the older Suite and Partita of Bach's and Handel's time, went by various names, such as Serenade, Notturmo, Cassation, Divertimento, etc. They differed from the older Suite in that all the movements were not in the same key and that the older dance-forms (Gavotte, Sarabande, Passacaglia, Courante, Bourrée, Branle, Gigue, etc.) seldom appeared in them. They were often written for special occasions, like balls, suppers, weddings, private concerts, and birthdays. Sometimes they were intended as actual serenades, to be played in the open air.

In Stainer and Barrett's *Dictionary of Musical Terms* we find, under the caption SERENADE, the following: "Originally a vocal or instrumental composition for use in the open air at night, generally of a quiet, soothing character. The term in its Italian form, *serenata*, came to be applied afterwards to a cantata having a pastoral subject, and in our own days has been applied to a work of large proportions in the form, to some extent, of a symphony. Serenades were sometimes called Ständchen (*Ger.*)."

It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole, they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting, or other amusements between. Only in this way can the extreme length of some Serenades be accounted for; for we find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day.

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modern concert repertory. It stands, together with many of the older concerted instrumental suites, in a measure on the dividing line between orchestral and chamber music; nowadays the string-parts are played, as in symphonies, by all the strings; but in Mozart's day they were doubtless played by far smaller masses of instruments, and often probably by single instruments, without doubling.

## ENTR'ACTE.

### FLASHES OF HUMOR IN BEETHOVEN.

I clapped my hands for joy when I came upon the passage in Otto Jahn's *Collected Essays*: "the eighth symphony, in F, is the one in which Beethoven's humor expresses itself most freely and uncontrolledly." Yea, truly — had Jean Paul's Leibgeber taken to symphony-composing, his composition would presumably have been given a similar coloring.

Beethoven's eighth symphony is, curiously and entirely inexplicably, one of the less noted amongst its sister works. Beethoven's calling the eighth a "little symphony" in an unlucky moment has contributed to this not a little in the minds of certain people; but surely he did not mean this designation to refer to the character of the work, but to its relatively small dimensions, in antithesis to the colossal seventh, which he offered to the publisher at the same time. The eighth symphony is really the shortest of all Beethoven's. But genius and beauty are not things to be measured by the yard. One critic has even opined that "in the eighth symphony Beethoven had returned to Haydn!!!" A sort of moral death-penalty ought to be imposed upon sayings of this stamp: an interdiction against writing or speaking a single word more about music.

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The beginning of the first movement promises festal pomp, the great and heroic; how energetically the skips of a 6th knock at the gate!—Then the bassoon begins to mock with its skips of a 7th (parodying the skips of a 6th); suddenly again a lovely form smiles out upon you for a moment, but its image is forthwith blurred and dimmed—and farther on the octaves, which had chimed in so grandly, spiritedly, and heroically at the conclusion of the first part (before the repeat-mark), become simply comical. The Allegretto is the most charming joke in the world; over the pulsating 6-4ths of the wind, the violins dance along light and winsome as the Graces, but immediately that respectable personage, the double-bass, begins to dance, too! Piquant rhythms mock you incessantly, and, with the suddenly breaking-off ending, the wanton sport reaches its highest pitch. The Minuet is solemn and superb. But now the Finale! Can no one ever have noticed that the first motive, that irresistibly stimulates to laughter, is the parody of the graceful Allegretto-motive, which is here as it were turned topsy-turvey and set upon its head?

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And now suddenly—a shove a 2nd higher, and a wondrously noble song rings out, as ideal, as heart-felt, as possible—and then the imps mock again—till Beethoven suddenly steps in amongst them like a Prospero, and the comic forms, scared away by him, fly off into the broad sky of the sublime, the vista of which he has thrown open. But they are soon back again and skip about to the top of their bent—and as the noble song once more puts them to the rout, the heavy-footed contra-bass can not help singing and growling it after them with terrific sentimentality. Through it all the mocking octaves of the first movement spook about—even the kettle-drums are tuned to this interval. At last everything whirls asunder into nothingness, from the depths of which the ringing mocking laughter of the imps sounds forth—“humor delights in the emptiest conclusion.”\* Mr. v. Lenz, the well-known Beethoven-lover, declares, to be sure, this Finale to be a “War-dance!” Well, if Beethoven and Czar Ivan the Terrible can agree to it, we can surely not object!

And the movements in the fourth symphony, too, in that veritable tone-poem, fit together like the links of a golden chain, although the exegesis people and programme-makers may be at a loss for interpretative words. At all events, that chorus of spirits in “Faust:” “Vanish, ye darkling arches above him!” &c., and farther on: “Hark, the inspiring sound of their quiring! See, the entrancing whirl of their dancing!” &c., might fit the Introduction and the first Allegro. And with what genius Beethoven takes the motive of the gradual development of the life-sparkling Allegro up again out of misty gloom in the midst of the first Allegro, and works it out differently! The Adagio is a broad stream of euphony, the waves of

\* An expression of Griepenkerl's.

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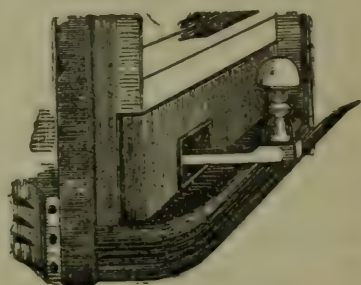
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melody play into each other and raise us up and bear us away. I am surprised that not one of the countless Beethoven commentators has yet noticed the rhythmic double calculation in the Minuet, which is carried through quite consistently — every two measures of 3-4 time give together one measure of 3-2 time. Just look, and see! (*Not* in the Trio, it comes in all the more strikingly.) And what shall be said of the humor in the last movement? Is it not splendid how the contra-bass, which is usually the *ultima ratio* of the harmony, emancipates itself in the second motive, and begins to vie in singing with the violins? And is it then surprising that this same bass, after the hold near the close, should begin with droll clumsiness to run a race with the violins? Quite at the end there is a ditch to be leaped, as with a *salto mortale*,— violin, bassoon, viola, make a start, but stop short in dismay,— then the bass takes a run and — hopp! — he is over; an astonished outcry of the other instruments accompanies the heroic feat.

The humor in this symphony is more measured than that in the eighth, and the ideal element in it, wherever it appears, stands forth freely in its full glory before us, and not merely through the curious little back-doors that humor throws open to it; just as that imp who plays such mad pranks in the eighth symphony, only begins in the Adagio of the fourth to bustle about quite softly, as if way down in the depths, then begins in the Minuet to mock with the strangest rhythmical cuttings-in, and even beckons as with his finger in one figure, but at last dances his dance with the listeners in the most free and easy fashion in the Finale.

The fourth and eighth symphonies belong together and complement each other. Besides, Beethoven's humor is a very Proteus, who assumes now



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this, now another, shape. The "*Malinconia*," with its appended and intercalated Allegretto — both movements really interpenetrate each other — in the quartet in B-flat, Op. 18, No. 6, is in this respect a wonderful tone-poem. How the Allegretto tries to joke and juggle away the melancholy, is at last for a moment seized with heavy-heartedness itself, but then immediately dances down the despondency in the Prestissimo! If Schumann declares that he sees Beethoven himself step forward with a humorous monologue in the Andante scherzoso of the quintet, Op. 29, I beg leave to see Beethoven *in propria persona* in the first Allegro of that B-flat major quartet — with his hat on the back of his head, in his shirt-sleeves! — tramping with stormy and fiery strides out to Unterdöbling or Grinzing "for some of this year's" (*i.e.* to drink new wine — every true Viennese dotes on it\*). The "Melancholy" and the juggling jokes fit them to a T.

Similarly in the G major quartet (Op. 18, No. 2) the working out in the first Allegro (after the repeat of the first part) makes a quite peculiar impression upon me. It seems to me as if Beethoven were leading us out from a sunny country, in which we had been wandering with him up to this point, into ever more sombre, sad, uncanny regions; at last we come to a huge iron portal, behind which, we know it, spectres and demons are lying in wait. We stop breathing — then the master turns round smiling: "We will, upon the whole, rather not open the door!" says he. And in the Adagio of the same quartet, I especially like the place where, out of the midst of the nobly conceived melody, a most winsome little mocking spirit suddenly sticks out his head — I mean the little allegro episode — and how, quite at the end, the little mocking spirit hangs his head so sorrow-

\* Schubert, too, as his friend E. v. Bauernfeld told me himself.

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fully, ducks down slowly, and vanishes. But in the Finale I seem to see Beethoven with some good boon-companions—I beg pardon for seating him once more behind the wine-glass—late in the evening, jovial and full of the enjoyment of life, over their wine. Suddenly the candles burn dimmer and cloudy spectre-shapes hover through the room. The friends look at one another in wonder: “Say, what was that?”—A. W. AMBROS, *Bunte Blätter*.

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The old fellows did not always write good music; they wrote in general pretty correctly, but were often dry, uninspired, and terribly tedious. But, with all this, there was one thing they had not learned: the essentially modern art of writing an intrinsically *vulgar* melody!—OTTO DRESEL, *Mündliches*.

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As I was once botanizing under an oak-tree, I found, amongst the other weeds and of the same size as they, a dark-colored plant with contracted leaves and straight, stiff stem. As I touched it, it said to me in a firm voice: “Let me be! I am no specimen for your herbarium, like those others to whom Nature has decreed a single year’s life. My life is measured by centuries: I am a little oak.”—So stands he, whose influence shall be extended through centuries, as child, as youth, often as man, yea, as living being in general, seemingly like the rest and, like them, insignificant. But only let the time come, and with it the connoisseurs! He does not die like the rest.—ARTHUR SCHOPENHAUER, *Gleichnisse, Parabeln und Fabeln*.

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UNFINISHED SYMPHONY IN B MINOR . . . . . FRANZ SCHUBERT.

Franz Peter Schubert was born in Vienna on January 31, 1797, and died there on November 19, 1828. The family came originally from Zuck-

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*The flowers that bloom in the spring, tra-la,  
Will soon be budding anew;  
All mankind will take new spirit, tra-la,  
And enjoy sweet springtime for true.  
But don't you forget that, the better to cope  
With households' worry and trouble,  
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mantel, in Austrian Silesia. Schubert's grandfather was a peasant at Neudorf in Moravia. His father went to Vienna to study, and afterwards became assistant teacher at a school in the Leopold-Stadt in 1784, school master in the Lichtenthal in 1786, and master of the parish school in the Rossau district in 1817 or 1818. His mother, Elisabeth Vitz (or Fitz), was a Vienna cook. Franz was first taught the violin by his father, and the pianoforte by his elder brother Ignaz. But he was soon put under Michael Holzer, choir-master of the parish, for violin, pianoforte, organ, singing, and thorough-bass. His progress was astonishingly rapid. He was first soprano at the Lichtenthal Church before he was eleven, and already played violin solos in church and composed songs and instrumental pieces at home. In October, 1808, he was sent to the Imperial Convict, the preparatory school for singers in the Hof-Kapelle, to finish his education. He soon rose to the position of first violin in the orchestra formed by the school-boys, and composed pieces in larger and larger forms for it, writing his first symphony in 1813. He was now sixteen, and his regular time at the Convict was up: his standing in music was very high, but lamentably low in all other departments. Still, the emperor made a special exception in his favor, assuring him a foundation scholarship if he would study enough during the ensuing vacation to pass the examination. But he never did it, and his connection with the school came to an end. To avoid being drafted into the army, he went for a few months to the Normal School of St. Anna, to fit himself for teaching the elementary classes at his father's school in the Lichtenthal. He taught there three years. During his time at the Convict he had studied many of Haydn's and Mozart's scores by himself, and some of Beethoven's. After leaving the school, he began to

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turn his attention to Gluck and to Beethoven's greater works ; but Mozart was still his favorite.

While teaching at his father's school, he composed a good deal,— among other things, his first mass, which so delighted Salieri that he insisted upon giving him some lessons, and ever after spoke of him as his pupil, although the lessons did not probably amount to much. In fact, Schubert, although he had excellent teachers, may be said to have been virtually almost self-taught. His rapidity and sureness of comprehension seem to have absolutely dazed his teachers, and all they did, after the first lesson or two, was to sit by and see him go ahead : of really thorough schooling and criticism he had next to none. Toward the end of 1814 he met the poet Mayrhofer, and set many of his verses to music. With the year 1815 began his remarkable and almost unprecedented fertility as a composer. During this one year he wrote one hundred and ninety-five compositions, mostly songs ; but among them we find also four operettas, one grand opera, a symphony, and several other works in large forms. Next year he wrote one hundred and thirty-two, and in 1817 sixty-nine compositions. In 1816 he applied for the position of director of the new Government Music-school at Laybach, near Trieste ; but his application was refused. So, in order to give up his whole time to composition, he left his father's school, and moved to Vienna, where he took rooms with one Franz von Schober, a young man of good birth, who had come to the capital to enter the university. How Schubert now managed to live — unless von Schober good-naturedly footed all the bills—is a mystery. He had no money. He began by giving a few private lessons, but soon gave them up. He made influential friends, to be sure, and they were anxious enough to help him ; but he was an



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almost impossible person to help,—a true man of the people, who could never get on in polite society. He published next to nothing, and was, moreover, extremely careless and reckless in his mode of life, being passionately fond of a good time in the shape of beating the town and lounging at wine-shops. He wrote not a few of his songs on tavern tables. In 1818, however, he became music-teacher to the family of Count Johann Eszterházy, passing the summer at Zelesz and the winter in Vienna. This gave him enough money to make a trip through Upper Austria, in the summer of 1819, with his friend Vogl, the famous singer. On February 28, 1819, his setting of Goethe's *Schäfers Klagelied* was sung by Jäger at a concert: this was the first public performance of any composition of Schubert's. Vogl interested the manager of the Kärnthnerthor Theater in Schubert about this time, the result of which was the production of his opera, *Die Zwillingsbrüder*, at that theatre on June 14, 1820. But Schubert himself cared so little for the whole business that he did not even sit out the first performance.

On his twenty-fifth birthday (1821) he received three flattering testimonials: one from Court Secretary Mosel; one signed by Joseph Weigl (director of the Hof-Oper), Antonio Salieri, and von Eichthal; a third from Count Dietrichstein. He was even now almost unknown to the Vienna musical public, although at this early age he had written six hundred and twenty-six works! But his friends made a strenuous effort to push him at last into public notice. It resulted in the publication of his *Erkönig* and eighteen other songs by Goethe, by Cappi and Diabelli, before the end of the year. In 1822 he became acquainted with Karl Maria von Weber, who had come to Vienna to bring out his *Euryanthe*: he already had a slight acquaintance with Beethoven. On April 19 he published a set of pianoforte

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(See Back Page of Cover.)

variations dedicated to Beethoven, and called with Diabelli to present them to him in person. What occurred at the call was eminently characteristic of both the great composers. "They" (Schubert and Diabelli) "found Beethoven and Schindler together, and the former in very good humor; but Beethoven was then so deaf that all conversation with him had to be carried on through paper and pencil, which circumstance had such an effect upon Schubert's bashfulness that, at Beethoven's first remark about something in the variations, he lost his head, and rushed from the room and house in terror." His opera *Alfonso und Estrella* was refused everywhere, and the performance of his *Rosamunde* at the Theater-an-der-Wien was but a poor consolation. In 1824 his *Fierrabras*, which was ordered of him by Barbaja, Rossini's famous manager, was also rejected. He was much out of health, but six months at Zelesz with the Eszterházys quite restored him. He now almost completely abandoned vocal composition. In the spring of 1825 he and Vogl made another trip through Upper Austria, he returning to Vienna when he had spent all his money. His songs, and some of his pianoforte music, were soon in good demand, and in Vienna he began to enjoy something very like popularity; but his larger compositions still hung fire. Successive applications for the posts of Vize-Kapellmeister at court, and of conductor of the Hof-Oper at Hamburg, were rejected. But his reputation was beginning to cross the Austrian frontier; and Probst and Breitkopf & Härtel, of Leipzig, made him offers to publish some of his works. When Beethoven died, he was one of the torch-bearers at his funeral. Schubert's friends induced him to look over the manuscript scores of Beethoven's *Fidelio* to see by what an arduous process of self-criticism and retouching the great man used to bring his works to perfection; but the

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impression produced upon Schubert was unfavorable, and he declared that he should never be able to bring himself to work in that way. But a subsequent perusal and study of some scores by Handel seem at last to have given him a realizing sense of his own contrapuntal shortcomings: he began to feel how inadequate his technical training had been, and forthwith made arrangements to study counterpoint in earnest under Simon Sechter. But typhus and death intervened! He was buried in the Orts-Friedhof in Währing, "three places higher up than Beethoven."

As a composer, Schubert is probably a unique example of high natural genius, little taught and trained, working successfully in not only the smaller, but in the larger and largest musical forms. His works give evidence both of the splendor of his resources and of the evil results of lack of technical culture, coupled with the most astounding facility. His sense for musical form, albeit not comparable to that of Haydn, Mozart, or Beethoven, was still surprising in one of such scant training, and who wrote so carelessly,—especially in one who heard so few of his own larger works given or even tried over. As a pioneer in new directions, his one great feat was establishing the form of the German *Lied*. As an irremediable loss to the Art of Music, his early death may rank next to Mozart's in robbing the world of unknown and unknowable treasures.

The first movement of this fragment of a symphony is noteworthy for its absolute clearness of form. The first theme, which is just eight measures long, is immediately announced by the 'celli and double-basses in octaves: then follows a softly rustling, restless phrase in the first and second violins, over a throbbing *pizzicato* accompaniment in the violas and basses, which is properly to be regarded as a counter-theme to the first subsidiary, which latter makes its appearance four measures later in the first oboe and clarinet in unison. This subsidiary, with its restless counter-theme, is developed briefly in *crescendo*, until its progress is interrupted by two loud chords for

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the full orchestra,—like stertorous, spasmodic breathing in uneasy sleep,—followed by a sort of sigh in the clarinets, bassoons, and horns, after which the development continues for five measures more, when it is cut short by more spasmodic snortings of the full orchestra. Four measures of transition, on the horns and bassoons, lead to the key of G major. After two preparatory measures of syncopated accompaniment (the bass in the double-basses *pizzicati*, the middle parts in the violas and clarinets) the second theme is given out by the 'celli,—a melody of entrancing grace, but which has the peculiarity that its first phrase seems either to end with one foot in the air or else to lead to nothing but a repetition of itself. This time it is repeated by the first and second violins in octaves, ending literally with one foot in the air. A measure's rest is followed by some stormy chord-passages for the whole orchestra, after which one of the figures from the second theme is worked up in contrapuntal imitation, by way of conclusion-theme: at last, when the wind instruments chime in, it assumes the character of a veritable Beethovenish coda. This ends the first part of the movement, which is one of the most concisely exposed since Mozart and Haydn, although the intrinsic character of the themes is essentially modern.

The working-out is elaborate, now mysterious, now stormy, contrapuntal elements being especially prominent in it. The leading up to the third part of the movement is absolutely masterly, and in sharp contrast to the extraordinarily abrupt transition from the first subsidiary to the second theme in the first part. The third part is there before you know it, so cunningly, almost slyly, is it led up to. Curiously enough, it does not begin with a return of the first theme, but with the restless counter-theme to the first subsidiary, which comes in regularly in the tonic B minor. From this point onward, however, the third part bears quite the regular, traditional relations to the first, the second theme coming in in D major. A short coda brings the movement to a close.

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The second movement is in rather an unusual form for a symphonic slow movement: it consists virtually of the first part of a movement in the regular sonata-form, repeated over again with but little variation, and then a brief coda. One feels almost as if Schubert had originally intended to write the movement in fully developed sonata-form,—the form in which first *allegro* movements are regularly written,—but found, after he had repeated his first part, that, owing to the slow *tempo*, the movement was already long enough, and would only bear the addition of a short coda. If this is so, it is certainly the only instance known in which he had any compunctions about making a movement too long.

The first theme is of the regulation length of sixteen measures; but its construction is none the less peculiar. Its real first and second sections (of four measures each) are each preceded by two introductory measures in the horns and bassoons, over a descending *pizzicato* bass. This makes twelve measures, so that the remaining four measures of the theme come in rather curiously, almost as a gratuitous tag. The result is that the theme, in spite of its regulation number of measures, seems to be in three sections instead of four. After having thus been played through in E major, it is immediately repeated in E minor. Then comes the first subsidiary (in E major), a glorious theme in the full orchestra, that reminds one of one of the grandest moments in the trio of the scherzo in the composer's great C major symphony (No. 9). This is followed by a little play with the first theme, when a long G-sharp in the first violins, rising to its octave, and then falling to E, introduces the second theme in C-sharp minor. This theme, accompanied in syncopated chords by the strings, is first sung by the clarinet, then taken up and varied a little by the oboe and flute. It is followed by a more energetic second subsidiary in the full orchestra, which leads in turn to the conclusion-theme, which, like the conclusion-theme in the first movement, is really made up of pieces of the second theme. It begins in D major, modulates to G major, and then by the same

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process to C major. From this key a clever modulation brings us back once more to the tonic E major; and the first part which we have just finished is virtually played over again, with some alterations and changes of key, however, that give it somewhat the aspect of a third part. The coda is very short.

This symphony is scored in both its movements for full classic orchestra, with only two horns, but with trumpets, trombones, and kettle-drums. The instrumentation is a decided advance upon that of the great C major symphony, showing far more care and painstaking. The remaining two movements of the work, if indeed they were ever written, have never come to light.



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it is based on Spanish, instead of Hungarian, melodies. In rearranging it for pianoforte and orchestra, Mr. Busoni has done precisely what Liszt himself did in his arrangements of Schubert's *Wanderer-Fantasie* and of Weber's E-flat major Polonaise.

The piece begins with a free introduction (cadenza) for the pianoforte. This leads to the *Jota Aragonesa* in C-sharp minor. The Jota is a characteristic North Spanish dance in 3-4 time; there are two sharply distinct forms, the Jota Aragonesa and the Jota Navarra, each of which has its own melody and form of accompaniment, but both of which are in 3-4 time; they are a sort of waltz, but the dancing is done with far greater freedom than in the true waltz. Major Champion, in his *On Foot in Spain*, thus describes it: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany, with a whining, nasal drawling refrain, and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling round under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better; and you repeat and go on till one of you tires out."

The *Jota Aragonesa* in this rhapsody of Liszt's is treated as a theme with variations, something after the manner of the chaconne variations in the older suites. Next comes a set of variations in D major (3-8 time), *Folies a' Espagne*,—a term often applied by the older composers to variations on a tune, in which ingenuity was the chief object. Then comes a transition passage with cadenza leading to an original theme of Liszt's, in F major (*Andantino piacevole*, 6-8 time), which after a while joins on to the Finale,

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in which all three themes are worked up together; the piece closes in D major.

Mr. Busoni's orchestral version of the piece is very fully scored for modern orchestra, with trombones, piccolo, cymbals, tambourine, castanets, etc.



RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST," OP. 24.

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The Rákóczy March is the most famous of Hungarian national airs, and is supposed to have been written by Rákóczy Ferencz, a Transylvanian prince who made an unsuccessful attempt to withstand the power of Austria about the beginning of the eighteenth century. It is a great favorite both in Hungary and in other parts of the Austrian Empire, although its

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public performance there has often been prohibited by the government on account of its revolutionary associations.

There have been several versions of the march made by modern composers, one of the best known being Berlioz's. Berlioz wrote it in 1846 on the night before leaving Vienna for Buda-Pesth, at which latter place it was first publicly performed under the composer's own direction; he afterwards included it in his dramatic legend *la Damnation de Faust*, a great deal of which he wrote while on the same trip through Austria and Hungary. The march begins with Rákóczy's tune, announced *piano* in the wood-wind to a *pizzicato* accompaniment in the strings; after the theme has been carried through, very much in its original shape, its first phrase is then worked out dramatically in a strong *crescendo* climax, interrupted every now and then by strokes on the bass-drum simulating distant cannon-shots. A brilliant *fortissimo* coda brings the piece to a close.

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- BRAHMS - - - - - Symphony No. 1, in C minor, Op. 68.  
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- CHABRIER - - - - - Entr'acte from "Gwendoline."
- D<sup>v</sup>VORAK - - - Slavonic Rhapsody No. 2, in G minor, Op. 45.
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- SCHUBERT - - - - - Unfinished Symphony  
Song with Orchestra, "Die Allmacht."
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Prelude to "Die Meistersinger von Nürnberg."  
"Vorspiel und Liebestod" ("Prelude and Love-death"), from  
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"Siegfried's Funeral March," from "Götterdämmerung," Act III.,  
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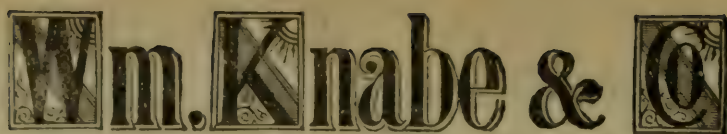
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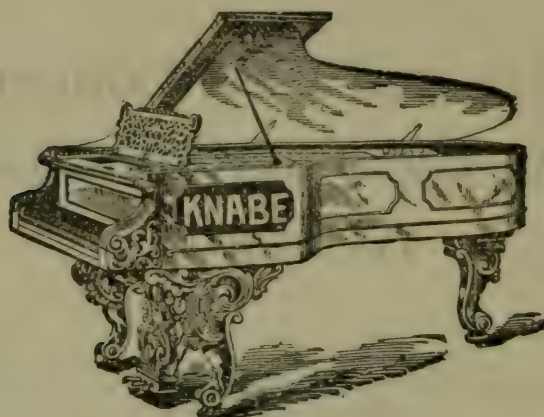
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The prelude begins broadly with the first theme of the Master Singers' March, treated contrapuntally in allusion to the old school of art which the master singers represent in the comedy; this is followed by the simpler and more march-like second theme of the same march, known also as the "King David Motive" (David was the tutelary patron of the master singers' guild). Then the first theme returns once more, and is worked up at considerable length by the full orchestra, rising up to a climax, after which comes some dainty play with phrases taken from Walther's *Preislied*

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and *Werblied*, which after a while leads to a burlesque parody on the first theme of the march, played *staccato* by the wood-wind, and worked up contrapuntally in conjunction with a queer, skipping little figure with which the crowd jeer at Beckmesser to the words "*Scheint mir nicht der Rechte*" (He doesn't seem to me to be the right one), as he steps up to take part in the singing contest in the third act. This contrapuntal work goes on more and more boisterously and grotesquely until it at last becomes mere comic "*Katzenmusik*," or "cats' music," which suddenly debouches into one of the most beautiful and ingeniously constructed passages in all Wagner. The first violins, 'celli, and some of the wind instruments play the melody of Walther's *Preislied*; as a bass to this the double-basses and bass-tuba play, note for note, the first theme of the march, while most of the wood-wind play the second theme of the march in diminution; against these three combined themes the second violins play running counterpoint in sixteenth-notes. Notwithstanding the complexity of the scheme, the passage is perfectly clear, each theme standing out with absolute distinctness. The working-out continues, growing stronger, phrases from the first march-theme gradually asserting their supremacy, until at last the second march-theme bursts forth on all the wind *fortissimo*, against a surging, billowing accompaniment on the strings, and a glowing coda brings the movement to a brilliant close. Almost the whole prelude is contrapuntal in treatment. It is scored for the usual modern grand orchestra.

RICHARD STRAUSS (born in Munich on June 11, 1864, and still living) has for some years been generally regarded as one of the most promising composers of the younger German school. He studied composition under

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W. Meyer in Munich, and was appointed Court Music Director at Meiningen in 1885, after von Bülow's resignation from that post. He was installed in a similar position in Munich in 1886, and went to Weimar as second Kapellmeister of the Court Opera in 1889.

His reputation became more than local with the production of his symphonic fantasia *aus Italien* about 1885-86 (given at these concerts in 1888): this work attracted no little notice wherever it was given. It was followed by several other orchestral works, of which the *Don Juan*, symphonic poem, is probably the best and most favorably known. Besides these he has written two symphonies, a serenade for 13 wind instruments, concertos for violin and for horn, a pianoforte quartet, and a short cantata, *Wanderers Sturmlied*, for chorus and orchestra. Strauss belongs distinctly to the extreme modern school, and is especially noted for the richness, brilliancy, and consummate skill of his orchestration: in this last particular he is one of the few Germans who seem to have taken a leaf out of the book of the modern French masters of instrumentation. Indeed, in his orchestral scoring, he may be said to have said the last word, so far.

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Although there is no slow introduction to the first movement of this symphony (*Allegro ma non troppo, un poco maestoso*, in F minor, 2-4), it begins with a twice-repeated phrase in the wood-wind which must be considered as introductory to the first theme rather than as forming part of it: this descending phrase recurs again more than once in the course of the movement. The first theme itself, begun in the first violins and violas in octaves, then carried on in the bass against a contrapuntal accompani-

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ment in the other voices, is essentially contrapuntal in treatment: it is but little developed, a closing cadence being reached after thirty measures, at which point the first subsidiary begins in the tonic key, F minor, having much the character of passage-work at first (as is often the case with subsidiary themes), but crystallizing later into a distinctly melodious *fortissimo* phrase, given out with the full force of the orchestra. It closes with a modulation to the relative A-flat major, in which key the second theme enters on a clarinet and bassoon in octaves, and is soon taken up by the violins. This, too, is but briefly developed, although it passes through some daring enharmonic transitions in the matter of tonality. Soon the first theme returns once more, in A-flat minor, against an ascending figure in the violas and 'celli, and leads to some brilliant passage-work, which soon dies away in a concluding phrase in D-flat major. This ends the first part of the movement: there is no repeat. This comparatively short first part is followed by a long and elaborately worked-out free fantasia, which, following Beethoven's model, rises gradually to a resounding climax, and then dies away, as if exhausted, in C major (dominant of the principal key), after which the third part begins, as the first did, with the introductory descending phrase in the clarinet and bassoon. This third part stands in quite the traditional relations to the first, and ends with a long and brilliant coda.

The Scherzo (*Presto*, in A-flat major, 3-4) is noticeable for its frequent changes of rhythm—the *ritmo di due battute*, or two-measured rhythm, alternating with the *ritmo di tre battute*, or three-measured rhythm—and for the predominance of the chord of the augmented 5th (which Strauss here writes as a chord of the minor 6th with major 3d) in the harmony

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and the very confirmation of the melody itself. A tendency to pass from the key of the tonic (A-flat major) to that of the mediant (C minor) is also characteristic of the movement. A novel feature is the introduction of a wholly new *cantabile* theme, such as one would expect in the Trio, in the midst of the Scherzo itself: against this new melody fragments of the main theme are worked in as counter-figures. The Trio (in C minor) begins with a cantilena on the violas, 'celli, clarinets, and bassoons, against which three groups of other instruments keep repeating a little sighing figure in full harmony and in rapid alternation: these three groups are the flutes and oboes, the four horns, and the first and second violins *divisi*. Soon figures from the Scherzo make their reappearance, and the working-up becomes exceedingly elaborate. After the Trio the Scherzo is repeated, and the movement ends with a short coda.

The third movement (*Andante cantabile*, in C major, 3-8) is in a somewhat stunted sonata-form; that is in the regular form of symphonic first movements, only with no free fantasia, or with an exceedingly rudimentary one at best. There are four distinct themes: the first of these, an expressive cantilena given out by the strings, then further developed by the wood-wind and horns, and at last completed by both groups together, is of the "sentimental" romanza character. The second consists of an impressive trumpet-call, against which the harmony of the "naked 5th" in the other brass instruments produces a striking effect, each call being followed by a strenuous passage in close imitation in the strings and wood-wind. The third theme is a gentle melody on the horns and bassoons in octaves, accompanied by the strings: it leads immediately into the fourth, another tender, graceful melody, *molto tranquillo e dolce*, given out

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by the first violins and 'celli in octaves, and worked up in double (inverted) counterpoint of the freer sort. The second part of the movement opens with the return of the first (or principal) theme in all the violins, violas, and 'celli in octaves against repeated chords in the wood wind, all the brass entering later to add richness to the coloring. The second theme (trumpet-call) does not appear in its place, the first theme being immediately followed by the third, and it in its turn by the fourth. Suggestions of the trumpet-call, however, come in softly as the first theme returns for the last time in a short coda.

The finale (*Allegro assai, molto appassionato*, in F minor, 2-2) opens with a striking effect: the violins and violas hold long-sustained C's, against which the wooden wind instruments enter in octaves on a phrase which runs on the notes C, D-flat, D-natural; the grating dissonance of the wholly unprepared D-flat in the wind instruments against the C-natural in the strings takes the listener by surprise. The movement is essentially in the sonata-form usually applied in first movements. There are a brilliant first theme, a more *cantabile* second theme (announced by the violas and 'celli), and a bright, lively return of part of the first as an introduction to a short conclusion-theme. The first two themes are followed by their respective subsidiaries. There is a long and very elaborately worked-out free fantasia, after which the third part of the movement takes its usual course. In the coda reminiscences of themes from the three preceding movements crop up just before the final apotheosis of the first theme.

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## ENTR'ACTE.

### FLASHES OF HUMOR IN BEETHOVEN.

I clapped my hands for joy when I came upon the passage in Otto Jahn's *Collected Essays*: "the eighth symphony, in F, is the one in which Beethoven's humor expresses itself most freely and uncontrolledly." Yea, truly — had Jean Paul's Leibgeber taken to symphony-composing, his composition would presumably have been given a similar coloring.

Beethoven's eighth symphony is, curiously and entirely inexplicably, one of the less noted amongst its sister works. Beethoven's calling the eighth a "little symphony" in an unlucky moment has contributed to this not a little in the minds of certain people; but surely he did not mean this designation to refer to the character of the work, but to its relatively small dimensions, in antithesis to the colossal seventh, which he offered to the publisher at the same time. The eighth symphony is really the shortest of all Beethoven's. But genius and beauty are not things to be measured by the yard. One critic has even opined that "in the eighth symphony Beethoven had returned to Haydn !!!" A sort of moral death-penalty ought to be imposed upon sayings of this stamp: an interdiction against writing or speaking a single word more about music.

These great people with great souls, to whom one can offer no smaller animal than the elephant, immediately think of the *Eroica*, the fifth, or ninth, whenever Beethoven's symphonies are spoken of, and smile in pity if one dares to mention the fourth, the eighth, or even the first. In our opinion it is just the eighth that is unique. If one looks at Beethoven as a humorist, as W. A. Griepenkerl does,—naturally, as a humorist like

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Shakespeare, like Jean Paul,—then should just this symphony be mentioned before all the others. A whole æsthetic text-book on humor in music might be evolved from it. As humor skips like lightning from one summit to another, represents the sublime in terms of the comic, and “wings its inverted Merops-flight toward heaven,” so does Beethoven here.

The beginning of the first movement promises festal pomp, the great and heroic; how energetically the skips of a 6th knock at the gate!—Then the bassoon begins to mock with its skips of a 7th (parodying the skips of a 6th); suddenly again a lovely form smiles out upon you for a moment, but its image is forthwith blurred and dimmed—and farther on the octaves, which had chimed in so grandly, spiritedly, and heroically at the conclusion of the first part (before the repeat-mark), become simply comical. The Allegretto is the most charming joke in the world; over the pulsating 6-4ths of the wind, the violins dance along light and winsome as the Graces, but immediately that respectable personage, the double-bass, begins to dance, too! Piquant rhythms mock you incessantly, and, with the suddenly breaking-off ending, the wanton sport reaches its highest pitch. The Minuet is solemn and superb. But now the Finale! Can no one ever have noticed that the first motive, that irresistibly stimulates to laughter, is the parody of the graceful Allegretto-motive, which is here as it were turned topsy-turvey and set upon its head?

And now suddenly—a shove a 2nd higher, and a wondrously noble song rings out, as ideal, as heart-felt, as possible—and then the imps mock again—till Beethoven suddenly steps in amongst them like a Prospero, and the comic forms, scared away by him, fly off into the broad sky of the sublime, the vista of which he has thrown open. But they are soon back

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again and skip about to the top of their bent — and as the noble song once more puts them to the rout, the heavy-footed contra-bass can not help singing and growling it after them with terrific sentimentality. Through it all the mocking octaves of the first movement spook about — even the kettle-drums are tuned to this interval. At last everything whirls asunder into nothingness, from the depths of which the ringing mocking laughter of the imps sounds forth — “humor delights in the emptiest conclusion.”\* Mr. v. Lenz, the well-known Beethoven-lover, declares, to be sure, this Finale to be a “War-dance!” Well, if Beethoven and Czar Ivan the Terrible can agree to it, we can surely not object!

And the movements in the fourth symphony, too, in that veritable tone-poem, fit together like the links of a golden chain, although the exegesis people and programme-makers may be at a loss for interpretative words. At all events, that chorus of spirits in “Faust:” “Vanish, ye darkling arches above him!” &c., and farther on: “Hark, the inspiring sound of their quiring! See, the entrancing whirl of their dancing!” &c., might fit the Introduction and the first Allegro. And with what genius Beethoven takes the motive of the gradual development of the life-sparkling Allegro up again out of misty gloom in the midst of the first Allegro, and works it out differently! The Adagio is a broad stream of euphony, the waves of melody play into each other and raise us up and bear us away. I am surprised that not one of the countless Beethoven commentators has yet noticed the rhythmic double calculation in the Minuet, which is carried through quite consistently — every two measures of 3-4 time give together one measure of 3-2 time. Just look, and see! (*Not* in the Trio, it comes

\* An expression of Griepenkerl's.

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in all the more strikingly.) And what shall be said of the humor in the last movement? Is it not splendid how the contra-bass, which is usually the *ultima ratio* of the harmony, emancipates itself in the second motive, and begins to vie in singing with the violins? And is it then surprising that this same bass, after the hold near the close, should begin with droll clumsiness to run a race with the violins? Quite at the end there is a ditch to be leaped, as with a *salto mortale*,—violin, bassoon, viola, make a start, but stop short in dismay,—then the bass takes a run and — hopp! — he is over; an astonished outcry of the other instruments accompanies the heroic feat.

The humor in this symphony is more measured than that in the eighth, and the ideal element in it, wherever it appears, stands forth freely in its full glory before us, and not merely through the curious little back-doors that humor throws open to it; just as that imp who plays such mad pranks in the eighth symphony, only begins in the Adagio of the fourth to bustle about quite softly, as if way down in the depths, then begins in the Minuet to mock with the strangest rhythmical cuttings-in, and even beckons as with his finger in one figure, but at last dances his dance with the listeners in the most free and easy fashion in the Finale.

The fourth and eighth symphonies belong together and complement each other. Besides, Beethoven's humor is a very Proteus, who assumes now this, now another, shape. The "*Malinconia*," with its appended and intercalated Allegretto — both movements really interpenetrate each other — in the quartet in B-flat, Op. 18, No. 6, is in this respect a wonderful tone-poem. How the Allegretto tries to joke and juggle away the melancholy, is at last for a moment seized with heavy-heartedness itself, but then imme-

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diately dances down the despondency in the Prestissimo! If Schumann declares that he sees Beethoven himself step forward with a humorous monologue in the Andante scherzoso of the quintet, Op. 29, I beg leave to see Beethoven *in propria persona* in the first Allegro of that B-flat major quartet—with his hat on the back of his head, in his shirt-sleeves!—tramping with stormy and fiery strides out to Unterdöbling or Grinzing “for some of this year’s” (*i.e.* to drink new wine—every true Viennese dotes on it\*). The “Melancholy” and the juggling jokes fit them to a T.

Similarly in the G major quartet (Op. 18, No. 2) the working out in the first Allegro (after the repeat of the first part) makes a quite peculiar impression upon me. It seems to me as if Beethoven were leading us out from a sunny country, in which we had been wandering with him up to this point, into ever more sombre, sad, uncanny regions; at last we come to a huge iron portal, behind which, we know it, spectres and demons are lying in wait. We stop breathing—then the master turns round smiling: “We will, upon the whole, rather not open the door!” says he. And in the Adagio of the same quartet, I especially like the place where, out of the midst of the nobly conceived melody, a most winsome little mocking spirit suddenly sticks out his head—I mean the little allegro episode—and how, quite at the end, the little mocking spirit hangs his head so sorrowfully, ducks down slowly, and vanishes. But in the Finale I seem to see Beethoven with some good boon-companions—I beg pardon for seating him once more behind the wine-glass—late in the evening, jovial and full of the enjoyment of life, over their wine. Suddenly the candles burn dimmer and cloudy spectre-shapes hover through the room. The friends look

\* Schubert, too, as his friend E. v. Bauernfeld told me himself.

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at one another in wonder: "Say, what was that?" — A. W. AMBROS, *Bunte Blätter*.

---

The old fellows did not always write good music; they wrote in general pretty correctly, but were often dry, uninspired, and terribly tedious. But, with all this, there was one thing they had not learned: the essentially modern art of writing an intrinsically *vulgar* melody! — OTTO DRESEL, *Mündliches*.

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As I was once botanizing under an oak-tree, I found, amongst the other weeds and of the same size as they, a dark-colored plant with contracted leaves and straight, stiff stem. As I touched it, it said to me in a firm voice: "Let me be! I am no specimen for your herbarium, like those others to whom Nature has decreed a single year's life. My life is measured by centuries: I am a little oak." — So stands he, whose influence shall be extended through centuries, as child, as youth, often as man, yea, as living being in general, seemingly like the rest and, like them, insignificant. But only let the time come, and with it the connoisseurs! He does not die like the rest. — ARTHUR SCHOPENHAUER, *Gleichnisse, Parabeln und Fabeln*.

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- BEETHOVEN - - - - - Symphony No. 5, in C minor, Op. 67.  
 Overture to "Leonore," No. 3, in C major, Op. 72.  
 First Movement from Concerto for Violin, in D major, Op. 61.  
 Recitative, "Abscheulicher! wo eilst du hin?" and Aria, "Komm,  
 Hoffnung, lass den letzten Stern," from "Fidelio."
- BERLIOZ Three Movements from the "Romeo and Juliet" Symphony,  
 Op. 17.  
 Overture, "Benvenuto Cellini."  
 Rákóczy March, from "The Damnation of Faust," Op. 24.
- BRAHMS - - - - - Symphony No. 1, in C minor, Op. 68.
- CHABRIER - - - - - Entr'acte from "Gwendoline."
- DVORAK - - - Slavonic Rhapsody No. 2, in G minor, Op. 45.
- GOETZ - - - - - Symphony in F major, Op. 9.
- LISZT - - - - - Spanish Rhapsody.  
 (Rearranged as a Concert Piece for Pianoforte and Orchestra by F. Busoni.)  
 Symphonic Poem, "Mazeppa."
- MASSENET - Recitative, "Celui dont la parole," and Air, "Il est doux,  
 il est bon," from "Hérodiade."  
 Aria, "Pleurez mes yeux, from "Le Cid."
- MOZART - - - - - Aria, from "Marriage of Figaro."
- RUBINSTEIN - - - - - Ballet-Music from "Feramors."
- SAINT-SAËNS Symphonic Poem, "Omphale's Spinning-wheel," in A ma-  
 jor, Op. 31.
- SCHUBERT - - - - - Song with Orchestra, "Die Allmacht."
- STRAUSS - - - - - Symphony in F minor, Op. 12.
- TSCHAIKOWSKY - - - Overture, "1812," in E-flat major, Op. 49.
- WAGNER - Prelude to "The Master Singers of Nuremberg," in C major.  
 "Wotan's Farewell" and "Fire-Charm," from "Die Walküre."
- WEBER - - - - - Overture, "Euryanthe."

gleaning from the exegetic waste-baskets of past generations. But this is not necessarily so; there are so many ways of doing a thing wrong, that he may really have hit upon a new one!—FUNGOLFACTOR SCRIBLERUS, *De Stultitia*.



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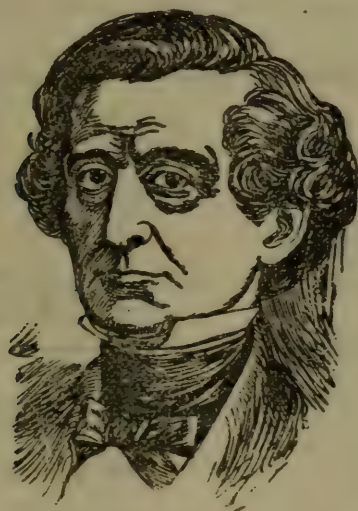
The piece begins with a free introduction (cadenza) for the pianoforte. This leads to the *Jota Aragonesa* in C-sharp minor. The Jota is a characteristic North Spanish dance in 3-4 time; there are two sharply distinct forms, the Jota Aragonesa and the Jota Navarra, each of which has its own melody and form of accompaniment, but both of which are in 3-4 time; they are a sort of waltz, but the dancing is done with far greater freedom than in the true waltz. Major Campion, in his *On Foot in Spain*, thus describes it: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany, with a whining, nasal drawling refrain, and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling round under your raised arm. Then the two of you dance, backward and forward, across and back,



whirl round and chassez, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better; and you repeat and go on till one of you tires out."

The *Jota Aragonesa* in this rhapsody of Liszt's is treated as a theme with variations, something after the manner of the chaconne variations in the older suites. Next comes a set of variations in D major (3-8 time), *Folies d'Espagne*,—a term often applied by the older composers to variations on a tune, in which ingenuity was the chief object. Then comes a transition passage with cadenza leading to an original theme of Liszt's, in F major (*Andantino piacevole*, 6-8 time), which after a while joins on to the Finale, in which all three themes are worked up together; the piece closes in D major.

Mr. Busoni's orchestral version of the piece is very fully scored for modern orchestra, with trombones, piccolo, cymbals, tambourine, castanets, etc.



RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST," OP. 24.

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There have been several versions of the march made by modern com-

posers, one of the best known being Berlioz's. Berlioz wrote it in 1846 on the night before leaving Vienna for Buda-Pesth, at which latter place it was first publicly performed under the composer's own direction; he afterwards included it in his dramatic legend *la Damnation de Faust*, a great deal of which he wrote while on the same trip through Austria and Hungary. The march begins with Rákóczy's tune, announced *piano* in the wood-wind to a *pizzicato* accompaniment in the strings; after the theme has been carried through, very much in its original shape, its first phrase is then worked out dramatically in a strong *crescendo* climax, interrupted every now and then by strokes on the bass-drum simulating distant cannon-shots. A brilliant *fortissimo* coda brings the piece to a close.

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Friday Afternoon, Mar. 30, Saturday Evening, Mar. 31,

at 3.00.

at 8.15.

## PROGRAMME.

Weber - - - - - Overture, "Oberon"

Wolfgang Amadeus Mozart - Serenade No. 7, in D major (Haffner)

Violin Obligato by Mr. FRANZ KNEISEL.

|                               |           |     |
|-------------------------------|-----------|-----|
| I. Allegro maestoso (D major) | - - - - - | 4-4 |
| Allegro molto (D major)       | - - - - - | 2-2 |
| II. Andante (G major)         | - - - - - | 3-4 |
| III. Menuetto (G minor)       | - - - - - | 3-4 |
| Trio (G major)                | - - - - - | 3-4 |
| IV. Rondo: Allegro (G major)  | - - - - - | 2-4 |
| VIII. Adagio (D major)        | - - - - - | 4-4 |
| Allegro assai (D major)       | - - - - - | 3-8 |

Schubert - - - - - Unfinished Symphony in B minor

|                                |           |     |
|--------------------------------|-----------|-----|
| I. Allegro moderato (B minor)  | - - - - - | 3-4 |
| II. Andante con moto (E major) | - - - - - | 3-8 |

Franz Liszt - - - - - Spanish Rhapsody

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Hector Berlioz Rakoczy March, from "The Damnation of Faust," Op. 24

Soloist, Mr. FERRUCCIO B. BUSONI.

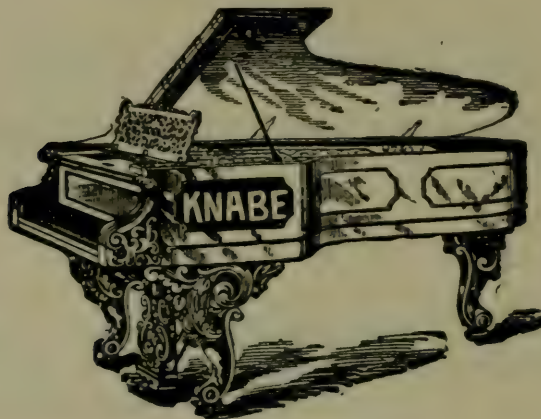
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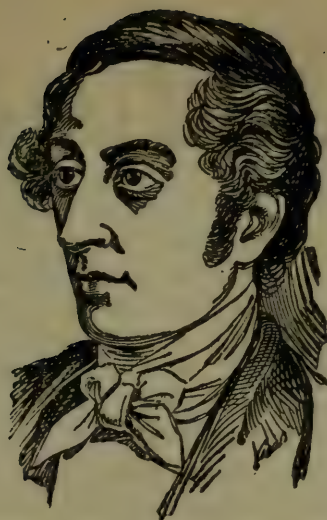
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OVERTURE TO "OBERON," IN D MAJOR . . KARL MARIA VON WEBER.

*Oberon, or the Elf-King's Oath*, romantic opera in three acts, the text by James R. Planché, the music by Karl Maria von Weber, was first given at Covent Garden, London, on April 12, 1826. It is one of the exceedingly few English operas written by a world-famous dramatic composer. It was written in 1825-26, and was Weber's last opera. The libretto was based on Villeneuve's romance *Huon de Bordeaux*, and Sotheby's English translation of Wieland's poem *Oberon*. The libretto was translated into German by Theodor Hell, and the opera brought out in this version in Leipzig in December, 1826, in Vienna on March 20, 1827, and in Berlin on July 2, 1828. The same German version was given in Paris in 1830, but without success; but the opera was given, in a French translation, by Nutter, Beaumont, and Chazot, at the Théâtre-Lyrique in Paris on February 27, 1857, and did succeed with the public. It was first given in an Italian translation, with recitatives by Weber's pupil, Sir Julius Benedict, at Her Majesty's Theatre, London, on July 30, 1860. It was first given in New York (in the original English version) on October 9, 1829, and in Italian (with Benedict's recitatives) in Philadelphia on March 9, 1870. The over-

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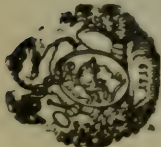
ture has long held its place in the orchestral repertory all over the musical world.

The overture begins with a slow introduction (*Adagio sostenuto*, in D major, 4-4 time) which is all suggestive of the fairy character of the opera. First comes the slow call (D, E, F-sharp) on Oberon's magic horn, answered by a little sigh in the muted strings; then both call and sigh are repeated. Slow melodious phrases in the strings now alternate with a light, skipping, fairy-like figure in the flutes and clarinets, after which the trumpets, horns, and bassoons give a soft, march-like call, which is twice responded to by a dainty, tripping, dance-like figure in the muted strings. Soon a tender love-melody sounds in the lower register of the orchestra, harmonized in three parts, with the following absolutely original orchestration: the upper voice is sung by the violas and first 'celli in unison, the middle voice by two clarinets in unison, and the bass by the second 'celli; a short dreamy passage in the strings leads to a hold in the violas on the two notes D and E, and then comes suddenly what has been called "the loudest chord in all orchestration," — a tremendous crash of the full orchestra on the dominant chord of A. The unexpected suddenness of this orchestral thunderbolt has quite as much to do with the effect it produces as the way in which it is scored; but the effect is unquestionable,—familiar as the overture is, it is hardly ever played anywhere, even to-day, without this chord's startling at least somebody in the audience, and the comic results of which this sudden shock has been productive on more than one occasion have given rise to many an anecdote. It is unquestionably one of the most tremendous "surprises" in all orchestral music.

Now the main body of the overture (*Allegro con fuoco*, in D major, 4-4 time) begins. As the introductory orchestral crash was the most tremendous, so have the first four measures of this *Allegro* been called, and not without some show of reason, the most brilliant and dashing orchestral onslaught in all music; here Weber has fairly outdone himself in brilliancy.

His overtures to *Der Beherrscher der Geister* and to *Euryanthe* both began with a similar rush of the strings, but give only a faint idea of what Weber has achieved in this instance. This tumultuous theme is developed at considerable length, merging into some subsidiary passage-work, in which the alternation of some sharply rhythmic strokes in the strings and wind, in full harmony, with a strongly accented descending

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semi-tone in the strings and trombones, in unison and octaves, is particularly to be noticed; the rhythmic figure resulting from this alternation almost deserves to be called a first subsidiary in itself. Now Oberon's magic horn is heard once more giving out its soft call, answered by the skipping, fairy-like figure, first in the violins and violas, then in the flutes and clarinets; a hushed chord of the dominant 7th in the key of A major ushers in the second theme,—a beautiful, tender *cantilena*, sung first by the clarinet, then repeated by the first violins, over a most reposeful accompaniment of plain sustained harmonies in the other strings. Here, as also in the overture to *Euryanthe* and elsewhere, Weber shows his fine sense for dramatic contrast: his first theme and its subsequent development have been of the most dashing brilliant character, full of the most energetic and piquant rhythms, and in his accompaniment to his second theme all is absolutely reposeful, nothing but the simplest and most restful harmony.

The bright and joyous conclusion-theme (taken from the peroration of Rezia's great scena, "Océan, thou mighty monster") comes in brightly in the violins, the rhythmic character of the accompaniment growing more marked and lively as it goes on. The short chromatic *crescendos* (*quasi sforzando*) with which the phrase ends have become famous,—especially in English orchestras the English violinists having brought the art of sudden *sforzando* to great and often startling perfection. With this conclusion-theme the first part of the overture ends, or rather gradually dies out, for it closes on a hushed half-cadence in A major.

Soft repeated A major chords in the bassoons, horns, drums, and basses begin the free fantasia, rather in the Rossini fashion. The dashing first theme is worked up in short successive periods, much as if it were to be a mere transition-passage to bridge over to the beginning of the third part; but the working-out soon begins in earnest, running at first on an entirely new theme, which is treated in *fugato* against a running contrapuntal counter-theme in the strings, then taking up the second theme and the first subsidiary, and treating them with great effectiveness, if with not much real elaboration.

The third part begins with the same rush at the first theme as the first did, and carries it through much the same developments, until, after the first subsidiary has been reached, the second theme is dropped entirely, and the brilliant conclusion-theme comes in in the full orchestra, and is worked up with the utmost energy to a dashing coda.

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\*During last season the following members of the Faculty appeared as soloists in these concerts: Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.

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SERENADE NO. 7, IN D MAJOR ("HAFFNER-SERENADE").

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The original title of this serenade is: "*Serenade No. 7 für 2 Violinen, Viola, Bass, 2 Oboen (2 Flöten), 2 Fagotte, 2 Hörner und 2 Trompeten.*" It was composed at Salzburg for the wedding of Elisabeth Haffner, which took place on July 21, 1776. It comprises eight movements, as follows: I° *Allegro maestoso* (D major, 4-4), *Allegro molto* (D major, 2-2); II° *Andante* (G major, 3-4); III° *Menuetto* (G minor, 3-4) and *Trio* (G major, 3-4); IV° *Rondo: Allegro* (G major, 2-4); V° *Menuetto galante* (D major, 3-4) and *Trio* (D minor, 3-4); VI° *Andante* (A major, 2-4); VII° *Menuetto* (D major, 3-4), with *Trio 1mo.* (G major, 3-4) and *Trio 2do* (D major, 3-4); VIII° *Adagio* (D major, 4-4), *Allegro assai* (D major, 3-8). In several of these movements there is a part for solo violin. The fifth, sixth, and seventh movements will be omitted at this concert.

In Haydn's and Mozart's day composers were fond of writing works in several movements, generally of a rather light character, for a small or-

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chestra. Such compositions, which may be regarded as having sprung from the older Suite and Partita of Bach's and Handel's time, went by various names, such as Serenade, Notturmo, Cassation, Divertimento, etc. They differed from the older Suite in that all the movements were not in the same key and that the older dance-forms (Gavotte, Sarabande, Passacaglia, Courante, Bourrée, Branle, Gigue, etc.) seldom appeared in them. They were often written for special occasions, like balls, suppers, weddings, private concerts, and birthdays. Sometimes they were intended as actual serenades, to be played in the open air.

In Stainer and Barrett's *Dictionary of Musical Terms* we find, under the caption SERENADE, the following: "Originally a vocal or instrumental composition for use in the open air at night, generally of a quiet, soothing character. The term in its Italian form, *serenata*, came to be applied afterwards to a cantata having a pastoral subject, and in our own days has been applied to a work of large proportions in the form, to some extent, of a symphony. Serenades were sometimes called Ständchen (*Ger.*)."

It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole, they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting, or other amusements between. Only in this way can the extreme length of some Serenades be accounted for; for we find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day.

The one given at this concert is the best known of the many Mozart wrote, and is indeed almost the only one that has held its own in the modern concert repertory. It stands, together with many of the older concerted instrumental suites, in a measure on the dividing line between orchestral and chamber music; nowadays the string-parts are played, as in symphonies, by all the strings; but in Mozart's day they were doubtless played by far smaller masses of instruments, and often probably by single instruments, without doubling.

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Franz Peter Schubert was born in Vienna on January 31, 1797, and died there on November 19, 1828. The family came originally from Zuckmantel, in Austrian Silesia. Schubert's grandfather was a peasant at Neudorf in Moravia. His father went to Vienna to study, and afterwards became assistant teacher at a school in the Leopold-Stadt in 1784, school master in the Lichtenthal in 1786, and master of the parish school in the Rossau district in 1817 or 1818. His mother, Elisabeth Vitz (or Fitz), was a Vienna cook. Franz was first taught the violin by his father, and the pianoforte by his elder brother Ignaz. But he was soon put under Michael Holzer, choir-master of the parish, for violin, pianoforte, organ, singing, and thorough-bass. His progress was astonishingly rapid. He was first soprano at the Lichtenthal Church before he was eleven, and already played violin solos in church and composed songs and instrumental pieces at home. In October, 1808, he was sent to the Imperial Convict, the preparatory school for singers in the Hof-Kapelle, to finish his education. He

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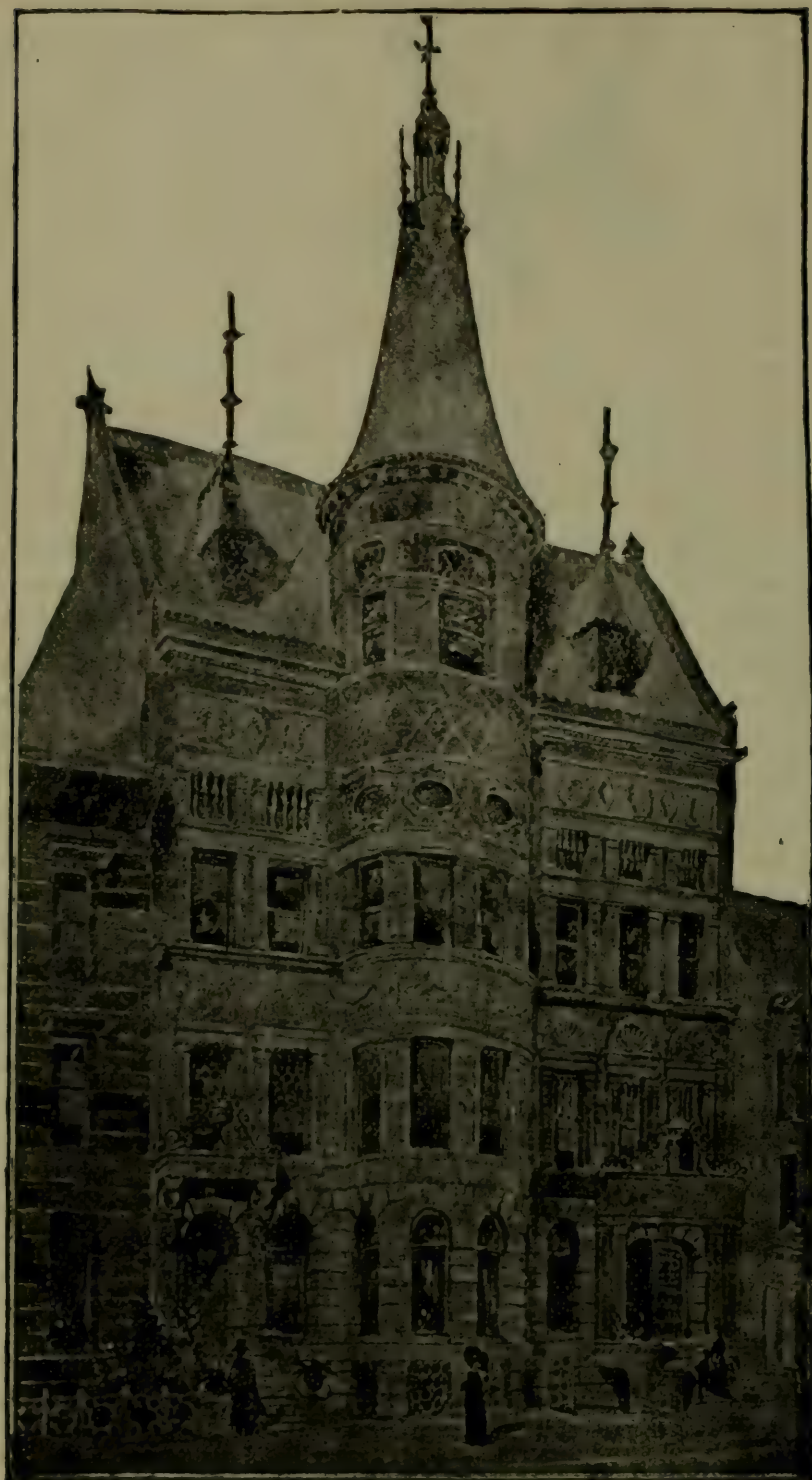
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soon rose to the position of first violin in the orchestra formed by the school-boys, and composed pieces in larger and larger forms for it, writing his first symphony in 1813. He was now sixteen, and his regular time at the Convict was up: his standing in music was very high, but lamentably low in all other departments. Still, the emperor made a special exception in his favor, assuring him a foundation scholarship if he would study enough during the ensuing vacation to pass the examination. But he never did it, and his connection with the school came to an end. To avoid being drafted into the army, he went for a few months to the Normal School of St. Anna, to fit himself for teaching the elementary classes at his father's school in the Lichtenthal. He taught there three years. During his time at the Convict he had studied many of Haydn's and Mozart's scores by himself, and some of Beethoven's. After leaving the school, he began to turn his attention to Gluck and to Beethoven's greater works; but Mozart was still his favorite.

On his twenty-fifth birthday (1821) he received three flattering testimonials: one from Court Secretary Mosel; one signed by Joseph Weigl (director of the Hof-Oper), Antonio Salieri, and von Eichthal; a third from Count Dietrichstein. He was even now almost unknown to the Vienna musical public, although at this early age he had written six hundred and twenty-six works! But his friends made a strenuous effort to push him at last into public notice. It resulted in the publication of his *Erkönig* and eighteen other songs by Goethe, by Cappi and Diabelli, before the end of the year. In 1822 he became acquainted with Karl Maria von Weber, who had come to Vienna to bring out his *Euryanthe*: he already had a slight acquaintance with Beethoven. On April 19 he published a set of pianoforte variations dedicated to Beethoven, and called with Diabelli to present them to him in person. What occurred at the call was eminently characteristic of both the great composers. "They" (Schubert and Diabelli) "found Beethoven and Schindler together, and the former in very good humor; but Beethoven was then so deaf that all conversation with him had to be carried

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on through paper and pencil, which circumstance had such an effect upon Schubert's bashfulness that, at Beethoven's first remark about something in the variations, he lost his head, and rushed from the room and house in terror." His opera *Alfonso und Estrella* was refused everywhere, and the performance of his *Rosamunde* at the Theater-an-der-Wien was but a poor consolation. In 1824 his *Fierrabras*, which was ordered of him by Barbaja, Rossini's famous manager, was also rejected. He was much out of health, but six months at Zelesz with the Eszterházys quite restored him. He now almost completely abandoned vocal composition. In the spring of 1825 he and Vogl made another trip through Upper Austria, he returning to Vienna when he had spent all his money. His songs, and some of his pianoforte music, were soon in good demand, and in Vienna he began to enjoy something very like popularity; but his larger compositions still hung fire. Successive applications for the posts of Vize-Kapellmeister at court, and of conductor of the Hof-Oper at Hamburg, were rejected. But his reputation was beginning to cross the Austrian frontier; and Probst and Breitkopf & Härtel, of Leipzig, made him offers to publish some of his works. When Beethoven died, he was one of the torch-bearers at his funeral. Schubert's friends induced him to look over the manuscript scores of Beethoven's *Fidelio* to see by what an arduous process of self-criticism and retouching the great man used to bring his works to perfection; but the impression produced upon Schubert was unfavorable, and he declared that he should never be able to bring himself to work in that way. But a subsequent perusal and study of some scores by Handel seem at last to have given him a realizing sense of his own contrapuntal shortcomings: he began to feel how inadequate his technical training had been, and forthwith made arrangements to study counterpoint in earnest under Simon Sechter. But typhus and death intervened! He was buried in the Orts-Friedhof in Währing, "three places higher up than Beethoven."

The first movement of this fragment of a symphony is noteworthy for its absolute clearness of form. The first theme, which is just eight measures long, is immediately announced by the 'celli and double-basses in octaves: then follows a softly rustling, restless phrase in the first and second violins, over a throbbing *pizzicato* accompaniment in the violas and basses, which is properly to be regarded as a counter-theme to the first subsidiary, which latter makes its appearance four measures later in the first oboe and clarinet in unison. This subsidiary, with its restless counter-theme, is developed

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briefly in *crescendo*, until its progress is interrupted by two loud chords for the full orchestra,—like stertorous, spasmodic breathing in uneasy sleep,—followed by a sort of sigh in the clarinets, bassoons, and horns, after which the development continues for five measures more, when it is cut short by more spasmodic snortings of the full orchestra. Four measures of transition, on the horns and bassoons, lead to the key of G major. After two preparatory measures of syncopated accompaniment (the bass in the double-basses *pizzicati*, the middle parts in the violas and clarinets) the second theme is given out by the 'celli,—a melody of entrancing grace, but which has the peculiarity that its first phrase seems either to end with one foot in the air or else to lead to nothing but a repetition of itself. This time it is repeated by the first and second violins in octaves, ending literally with one foot in the air. A measure's rest is followed by some stormy chord-passages for the whole orchestra, after which one of the figures from the second theme is worked up in contrapuntal imitation, by way of conclusion-theme: at last, when the wind instruments chime in, it assumes the character of a veritable Beethovenish coda. This ends the first part of the movement, which is one of the most concisely exposed since Mozart and Haydn, although the intrinsic character of the themes is essentially modern.

The working-out is elaborate, now mysterious, now stormy, contrapuntal elements being especially prominent in it. The leading up to the third part of the movement is absolutely masterly, and in sharp contrast to the extraordinarily abrupt transition from the first subsidiary to the second theme in the first part. The third part is there before you know it, so cunningly, almost slyly, is it led up to. Curiously enough, it does not begin with a return of the first theme, but with the restless counter-theme to the first subsidiary, which comes in regularly in the tonic B minor. From this point onward, however, the third part bears quite the regular, traditional relations to the first, the second theme coming in in D major. A short coda brings the movement to a close.

The second movement is in rather an unusual form for a symphonic slow movement: it consists virtually of the first part of a movement in the regular sonata-form, repeated over again with but little variation, and then a brief coda. One feels almost as if Schubert had originally intended to write the movement in fully developed sonata-form,—the form in which

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first *allegro* movements are regularly written,—but found, after he had repeated his first part, that, owing to the slow *tempo*, the movement was already long enough, and would only bear the addition of a short coda. If this is so, it is certainly the only instance known in which he had any compunctions about making a movement too long.

The first theme is of the regulation length of sixteen measures ; but its construction is none the less peculiar. Its real first and second sections (of four measures each) are each preceded by two introductory measures in the horns and bassoons, over a descending *pizzicato* bass. This makes twelve measures, so that the remaining four measures of the theme come in rather curiously, almost as a gratuitous tag. The result is that the theme, in spite of its regulation number of measures, seems to be in three sections instead of four. After having thus been played through in E major, it is immediately repeated in E minor. Then comes the first subsidiary (in E major), a glorious theme in the full orchestra, that reminds one of one of the grandest moments in the trio of the scherzo in the composer's great C major symphony (No. 9). This is followed by a little play with the first theme, when a long G-sharp in the first violins, rising to its octave, and then falling to E, introduces the second theme in C-sharp minor. This theme, accompanied in syncopated chords by the strings, is first sung by the clarinet, then taken up and varied a little by the oboe and flute. It is followed by a more energetic second subsidiary in the full orchestra, which leads in turn to the conclusion-theme, which, like the conclusion-theme in the first movement, is really made up of pieces of the second theme. It begins in D major, modulates to G major, and then by the same process to C major. From this key a clever modulation brings us back once more to the tonic E major ; and the first part which we have just finished is virtually played over again, with some alterations and changes of key, however, that give it somewhat the aspect of a third part. The coda is very short.

This symphony is scored in both its movements for full classic orchestra, with only two horns, but with trumpets, trombones, and kettle-drums. The instrumentation is a decided advance upon that of the great C major symphony, showing far more care and painstaking. The remaining two movements of the work, if indeed they were ever written, have never come to light.

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The original pianoforte piece by Liszt is much of the character of his, perhaps somewhat more widely known, Hungarian Rhapsodies, only that it is based on Spanish, instead of Hungarian, melodies. In rearranging it for pianoforte and orchestra, Mr. Busoni has done precisely what Liszt himself did in his arrangements of Schubert's *Wanderer-Fantasie* and of Weber's E-flat major Polonaise.

The piece begins with a free introduction (cadenza) for the pianoforte. This leads to the *Jota Aragonesa* in C-sharp minor. The Jota is a characteristic North Spanish dance in 3-4 time; there are two sharply distinct forms, the Jota Aragonesa and the Jota Navarra, each of which has its own melody and form of accompaniment, but both of which are in 3-4 time; they are a sort of waltz, but the dancing is done with far greater freedom than in the true waltz. Major Champion, in his *On Foot in Spain*, thus describes it: "It is danced in couples, each pair being quite independent of the rest. The respective partners face each other; the guitar twangs, the spectators accompany, with a whining, nasal drawling refrain, and clapping of hands. You put your arm round your partner's waist for a few bars, take a waltz round, stop, and give her a fling round under your raised arm. Then the two of you dance, backward and forward, across and back, whirl round and chassey, and do some nautch-wallah-ing, accompanying yourselves with castanets or snapping of fingers and thumbs. The steps are a matter of your own particular invention, the more *outrés* the better; and you repeat and go on till one of you tires out."

The *Jota Aragonesa* in this rhapsody of Liszt's is treated as a theme with variations, something after the manner of the chaconne variations in the

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older suites. Next comes a set of variations in D major (3-8 time), *Folies d'Espagne*,—a term often applied by the older composers to variations on a tune, in which ingenuity was the chief object. Then comes a transition passage with cadenza leading to an original theme of Liszt's, in F major (*Andantino piacevole*, 6-8 time), which after a while joins on to the Finale, in which all three themes are worked up together; the piece closes in D major.

Mr. Busoni's orchestral version of the piece is very fully scored for modern orchestra, with trombones, piccolo, cymbals, tambourine, castanets, etc.



RÁKÓCZY MARCH, FROM "THE DAMNATION OF FAUST," OP. 24.

HECTOR BERLIOZ.

The Rákóczy March is the most famous of Hungarian national airs, and is supposed to have been written by Rákóczy Ferencz, a Transylvanian prince who made an unsuccessful attempt to withstand the power of Austria about the beginning of the eighteenth century. It is a great favorite, both in Hungary and in other parts of the Austrian Empire, although its public performance there has often been prohibited by the government on account of its revolutionary associations.

There have been several versions of the march made by modern composers, one of the best known being Berlioz's. Berlioz wrote it in 1846 on the night before leaving Vienna for Buda-Pesth, at which latter place it was

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first publicly performed under the composer's own direction; he afterwards included it in his dramatic legend *la Damnation de Faust*, a great deal of which he wrote while on the same trip through Austria and Hungary. The march begins with Rákóczy's tune, announced *piano* in the wood-wind to a *pizzicato* accompaniment in the strings; after the theme has been carried through, very much in its original shape, its first phrase is then worked out dramatically in a strong *crescendo* climax, interrupted every now and then by strokes on the bass-drum simulating distant cannon-shots. A brilliant *fortissimo* coda brings the piece to a close.

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- BEETHOVEN - - - - - Symphony No. 5, in C minor, Op. 67.  
First Movement from Concerto for Violin, in D major, Op. 61.
- BERLIOZ - Rákóczy March, from "The Damnation of Faust," Op. 24.
- BRAHMS - - - - - Symphony No. 1, in C minor, Op. 68.  
Variations on a Theme by Haydn.  
Academic Festival-Overture, in C minor, Op. 80.
- CHABRIER - - - - - Entr'acte from "Gwendoline."
- GLUCK - Aria, "Ah si ma liberté se doit être ravie," from "Armide."
- LISZT - - - - - Spanish Rhapsody.
- MASSENET - - - - - Aria, "Pleurez mes yeux," from "Le Cid."
- MOZART - - - - - Serenade No. 7, in D major (Haffner)
- RUBINSTEIN - - - Symphony No. 4 (Dramatic), in D minor, Op. 95.  
Ballet-Music from "Feramors."
- SCHUBERT - - - - - Unfinished Symphony, in B minor.  
Song with Orchestra, "Die Allmacht."
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Prelude to "Die Meistersinger von Nürnberg."  
"Vorspiel und Liebestod" ("Prelude and Love-death"), from  
"Tristan und Isolde."  
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"Siegfried's Funeral March," from "Götterdämmerung," Act III.,  
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OF THE

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Season of 1893-94.

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## Sixth and Last Concert, Wednesday Evening, April 11, 1894, At Eight.

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### PROGRAMME.

Felix Mendelssohn-Bartholdy Symphony No. 3, in A minor (Scotch), Op. 56

|   |       |     |
|---|-------|-----|
| I. Introduction: Andante con moto (A minor) | -     | 3-4 |
| Allegro un poco agitato (A minor)           | - - - | 6-8 |
| II. Vivace non troppo (F major)             | - - - | 2-4 |
| III. Adagio (A major)                       | - - - | 2-4 |
| IV. Allegro vivacissimo (A minor)           | - - - | 2-2 |
| Allegro maestoso assai (A major)            | - - - | 6-8 |

Max Bruch - - - Concerto for Violin No. 2, in D minor, Op. 44

|                           |         |
|---------------------------|---------|
| Adagio ma non troppo      | - - - - |
| Recit. (allegro moderato) | - - - - |
| Finale (allegro molto)    | - - - - |

Anton Rubinstein - - - - Ballet-Music from "Feramors"

|  |       |     |
|--|-------|-----|
| I. Candle-dance of the Brides of Kashmire: Moderato con moto (D minor) | - - - | 3-4 |
| II. Dance of Bayaderes: Allegretto (B-flat major)                      | -     | 2-4 |

Ludwig van Beethoven Overture to "Leonore," No. 3, in C major, Op. 72

|                   |         |     |
|-------------------|---------|-----|
| Adagio (C major)  | - - - - | 3-4 |
| Allegro (C major) | - - - - | 2-2 |

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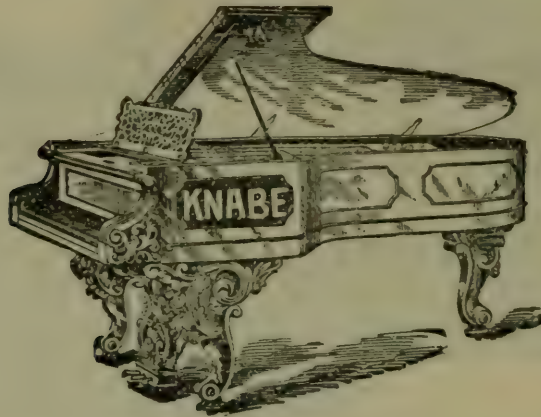
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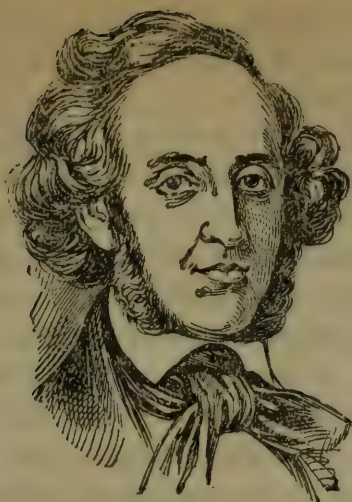
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SYMPHONY NO. 3, IN A MINOR ("SCOTCH"), OP. 56.

FELIX MENDELSSOHN-BARTHOLDY.

Mendelssohn first conceived the idea of writing this symphony on a trip to Scotland in 1829; the theme of the introduction to the first movement was sketched out at Holyrood in that year; the whole work was sketched in Italy in 1831, then laid aside for some time, and at last completed in Germany in 1842. It was first performed, under Mendelssohn's direction, by the London Philharmonic Society on June 13, 1842. The score, dedicated to Queen Victoria, was first published by Breitkopf & Härtel in Leipzig in March, 1843. Probably the first performance of the symphony in the United States was given by the New York Philharmonic Society in the course of the season of 1845-46.

On the fly-leaf of the full score the following direction is printed: "The separate movements of this symphony must follow immediately, one after

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the other, and not be separated by the customary longer interruptions." That is to say, Mendelssohn wished the work to be given without the usual "waits" between the movements.

The slow introduction to the first movement (*Andante con moto*, in A minor, 3-4 time) opens with a *cantabile* theme played in full harmony by the wind instruments and violas, the 'celli and double-basses coming in on the bass after the eighth measure. Although this melody was original with Mendelssohn, its generally Scotch character is unmistakable. It is followed by some recitative-like running passages in the violins, accompanied now and then by chords in the wind instruments and the other strings; fragments of the first *cantilena* come in on the 'celli and bassoons, later on other wind instruments, the violins keeping up their running figure the while, until at last the theme returns in the wind and violas, as at first, while the violins still persist with their passages in sixteenth notes.

The main body of the movement (*Allegro un poco agitato*, in A minor, 6-8 time) begins at once with the first theme, a *cantabile* melody played in four-part harmony by the strings, with the upper voice doubled in the lower octave by the first clarinet. The upper two voices moving almost constantly in 3ds, together with the song-like nature of the melody itself, give this theme a rather nocturne character; indeed, it may be taken as a fine example of the characteristically Mendelssohnian "*Lied ohne Worte*" theme. It is developed at some length, and followed by a brisker *fortissimo* subsidiary (*Assai animato*), also in A minor. Then follow some developments of the first theme, which are much of the nature of working-out, a *fortissimo* climax being gradually reached, after which the second theme suddenly sets in *piano* in E minor, played by the violins in octaves and by the flutes, clarinets, and oboes in 3ds and 6ths,—a device in scoring of which Mendelssohn was particularly fond. With the development of this theme the end of the first part of the movement is reached; this first part is then repeated.

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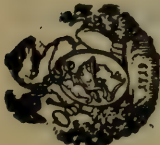
The working-out is fairly long, but not particularly elaborate ; toward the end of it the 'celli come in with a slow, *arioso* sort of dreamy melody not heard before, save that now and then a measure or two rather suggest the first theme. At the beginning of the third part the first theme returns in the strings and clarinet, just as at the beginning of the *Allegro*, only that now the 'celli keep up their dreamy melody as a counter-theme against it; the effect is particularly charming. The first theme is then made the subject of some new developments, and makes way after a while for the second theme which now appears in the tonic A minor, and is carried out much as it was in the first part of the movement.

The coda begins almost exactly as the free fantasia did, but soon leads to a brilliant "thunder-storm" passage, which leads up to a return of the first subsidiary. This, in turn, gradually dying away, leads to a return of the theme of the slow introduction (*Andante come prima*) in the wind instruments and violas, with which the movement ends.

The second movement (*Vivace non troppo*, in F major, 2-4 time) takes the place of the Scherzo. It begins with a soft rustling in the strings, against which the wind instruments sound some loud calls ; then, against the persistent rustling accompaniment in the strings, the clarinet strikes up the jolliest, snappy Scotch bagpipe tune ; this is next taken up by the flute and oboe, and then *fortissimo* by the full orchestra. A dance-like second theme soon sets in in the strings, and the rest of the movement is taken up with the working-out of these two themes.

The third movement (*Adagio*, in A major, 2-4 time) brings the alternate presentation and working-out of two sharply contrasted themes: the first a tender love-melody, the second a more stately, strongly rhythmic theme of rather march-like character. The form of this *Adagio* approaches that of the rondo. The movement is a good pendant to the *Adagio religioso* of the introductory symphony to the *Hymn of Praise*, and is of very much the same character: indeed, the first phrase of the love-theme ends with a

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characteristically Mendelssohnian figure which we find also in the phrase "All that hath life and breath *sing to the Lord*" and in many other parts of the *Hymn of Praise*. Every time this love-theme returns in the course of the movement, it is enriched with a more and more elaborate accompaniment.

The fourth movement (*Allegro vivacissimo*, in A minor, 2-2 time) is a rondo on four themes, all of them of a recognizably Scotch character, and is worked out with greater elaboration than any other part of the symphony. It closes with a free coda (*Allegro maestoso assai*, in A major, 6-8 time) on a wholly new march-like theme. This is one of the exceedingly few existing examples of a movement in a symphony ending with a coda on an entirely new theme,—a device often to be met with in dramatic overtures, especially in those of the lighter sort, like those to Auber's *Fra Diavolo* or Hérold's *Zampa*; although it is also to be found in more serious overtures, like, for instance, Beethoven's to *Egmont*. But in symphonic movements it is very rare.

The symphony is scored for full classic orchestra, without trombones.

## ENTR'ACTE.

### THE LAST OF THE MOHICANS.

It was a cloudy, snowy afternoon in the Carnival of the year 1879. The snow lay piled up a foot high on either side of the side-walk of the Corso Garibaldi in Milan. A stately funeral followed the hearse that bore Valentino Fioravanti's mortal remains out to the *Cimitero monumentale*.

While we escorted the last remnant of the old, incomparable Neapolitan *vis comica* to its grave, our eyes glanced along the Bajazzo and Pierrot costumes, the white slouched hats and bell-trimmed jerkins—dumb tools of

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the wildest Carnival mirth—that hung in motley row from long lines of hooks in front of the countless frippery-booths of the Corso Garibaldi. What a contrast! And what an association of ideas, too, in the contrast!

Friend Valentino, too, had once worn all these things; his never-resting genius had invented the most bizarre costumes in thousand-fold gradations, — now he was wrapped in a plain winding-sheet!

We had a lively recollection of the swan-song Fioravanti had sung us. It was at his benefit at the Teatro Alfieri in Turin. He had selected a little, insignificant, but pithy and genuine *opera buffa*, *I due ciabattini* (The Two Cobblers).

Only he who had himself lived in Naples, who had seen how the *lazzaroni* play the maddest pranks with empty bellies in the whirlpool of the via Toledo,—who had sauntered along the sunlit Chiaja and cast a glance into the little, homely, smoke-blackened vaults, sheltered from the scorching sun's rays by linen cloths, and observed life in that motley skein of humanity, could duly appreciate the harmless jests and irresistible comic mimicry of the great buffo.

What Fioravanti did, and *how* he did it, is not to be repeated. His performances were given quite a special relief by the suggestions of the moment. He himself never knew beforehand how he was going to play. He left only the principal points untouched, the foundation pillars of the play in hand, that were absolutely indispensable to uphold a regular scenic action,—all else was given him by the inspiration of the moment in ever altered shape, kaleidoscopically glittering and flashing. With him the last star of the great Neapolitan buffo-school has set. His survivors, Bottero and Zucchi, have, to be sure, assimilated many of the traditions

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and much of the spirit of the Neapolitans, but neither of them has Fioravanti's genius ; their performances are marked by a certain lumberingness, which contrasts sharply with the chief merit of the Neapolitan school : the most unlabored and unconstrained lightness of touch.

Here we see Bajazzo-leaps and harlequinades that verge closely upon the circus,—there, a fine, wholesome mockery of every-day, even inconspicuous, occurrences ; here, bodily contortions and gymnastic feats, “ little wit and much pleasure,”—there, a measured, well-rounded play of feature and gesture, hitting the nail upon the head, and hence a never-failing effect upon the audience.

Fioravanti's name is intimately associated with all that is called *opera buffa*. Our hero's ancestor, who was also christened Valentino, was one of the most important composers in the Golden Age of *opera buffa*. The style owes almost as much to an uncle of his, Vincenzo, a conductor in Naples, as to him.

The true types of genuine and finely wrought *opera buffa* are Malatesta (*Don Pasquale*), Dulcamara (*Elisir d' Amore*), and Dottor Bartolo (*Barbiere*). Yet Fioravanti did not shine particularly in these parts. His strength lay in the really Neapolitan parts, in dialect-operas like *Cicco e Cola* (Buonuomo), *Don Checco* (da Giosa), or even in the *Precauzioni* (Petrella) and others.\* The Neapolitan comic opera, in its smaller frame, has much relationship with the Spanish *zarzuela*. But I now speak only of the products of Southern Spain. In the North, in the Cantabrian moun-

\* *Cicco e Cola*, opera buffa by Alphonso Buonomo (or Buonuomo), brought out at the Teatro Nuovo in Naples in 1857.

*Don Checco*, opera buffa by Nicola da Giosa, brought out in Naples in 1850.

*Le Precauzioni, ossia il carnevale di Venezia*, opera buffa in 3 acts, text by Marco d' Arienzo, music by Errico Petrella, brought out in Naples in June, 1851.

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tains, French influence is noticeable. The key-note struck in the *operetta buffa*, as in the *zarzuela*, is cheerful, often even extravagant; but the most pronounced good-nature always peeps through in the background; the comic element is never there for its own sake; any harmless circumstance you please has given a pretext for it, and the comic intermezzo passes rapidly before us like a fleeting episode.

This happy mixture of humorous sentiment and jollity commonly passes over into the performer also.

But, beside the above-mentioned qualities, the real Neapolitan buffo has a thoroughly musical culture, a complete command over the choicest niceties of singing, and a distinct, plainly intelligible *parlando*, which nevertheless rushes on like a whirlwind.

It is natural that such musico-artistic ability, combined with these peculiar traits in the performer, should enable the buffo, even when impersonating the most accustomed types, to show something of an aristocratic bearing, and never to fall into the temptation of trying to be effective by dint of coarse exaggeration.

The last buffo of this ilk, our Fioravanti, was a thorough-bred example of his art. His musical culture especially was extraordinary.

This man, who had, year in, year out, to impersonate the jovial, plain, yet thoroughly interesting popular types, who had every day to absorb a tolerable amount of highly questionable music, took pains to cover up with the charity of a Samaritan "the great woes in the little songs" — *vulgo* "the great weaknesses" in construction and invention in the operas presented by him — by an almost ideal performance of the parts for which he was cast. With what love Fioravanti used to speak of Mozart and his master-works! How interested he was in all that was new and prominent in the musical field, nourishing his mind on the ideal endeavors of the present day! And how many a piece of well-meant advice he would give to art-disciples who strove upwards and forwards! He could stand no halfness, no lack of completeness in artistic manifestations; he would scourge bungling productions with his caustic wit, with sarcastic marginal notes.

It is greatly to be regretted that Fioravanti could not carry out his pet plan, of publishing an essay on the improvement of the condition of the Italian stage, which was especially to contain hints for the regeneration of Italian *opera buffa*; death took him unawares in the prime of his manhood! No one so well as he could have introduced wholesome reforms into so many domains of theatrical activity; his voice would surely not have died

away like that of the preacher in the desert,—for, wherever Fioravanti appeared, every one listened to him with reverence and delight.

With the downfall of the school of buffo singers, that is with Fioravanti's death, have the last remnants of true comic opera in Italy been carried to their grave, after long sickness. Once masters like Bellini, Donizetti, Pacini, Ricci, and others took pride in cultivating the small form of *opera buffa*, and the Sta. Radegonda and Carcano theatres were the chosen places for the performance of a *Don Pasquale*, a *Sonnambula*, a *Crispino e la Comare*. The present generation has grown blood-thirsty. The most grewsome opera-texts are hunted up in the literature of the boulevards, and clipped into shape as libretti by the first literary hack that happens to come along;—the score *must*, then, smell of blood!

And yet nothing touches the Italian more closely than the musical rendering of cheerful episodes,—the Latin grasps the comic gist of a situation with instinctively correct insight, and knows, thanks to his mobile idiom, how to conjure up before us pictures of immediate vividness.

A thorough-going regeneration of Italian opera in general can be brought about only by a revival of the true national *opera buffa*.

Of course this principally interests the Italians themselves!—MARTIN ROEDER, *Aus dem Tagebuche eines wandernden Kapellmeisters*.

BALLET-MUSIC FROM "FERAMORS" . . . . . ANTON RUBINSTEIN.

The opera, *Feramors*, text by Julius Rodenberg, music by Anton Rubinstein, was first given in Dresden in 1863. The subject is taken from Thomas Moore's *Lalla Rookh*. Feramors is the young poet who entertains

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Three numbers from the ballet-music, and a wedding march, in the opera have been published separately, arranged for concert performance, and have held their place in the concert repertory for years.

The first of these is the Candle-dance of the Brides of Kashmire (*Moderato con moto*, in D minor, 3-4 time). This is a dainty, waltz-like movement, in which the wood-wind plays a prominent part. There is a Trio in A major in which the violins and violas in octaves play a more sustained melody against a livelier *staccato* counter-theme in the horns, the same *cantilena* being taken up later on by the 'celli and bassoons against running counter-figures in the wood-wind. The D minor waltz is then repeated, the horn and first violins now alternating in playing more *cantabile* phrases against the lighter waltz-theme in the wood-wind. The score is the same as in the following selection, save that the triangle is now substituted for the tambourine.

The second selection is the Dance of Bayaderes, No. 1 (*Allegretto*, in B-flat major, 2-4 time). This graceful little dance is based on two themes; the first given almost throughout by the strings, with the wood-wind and horns coming in on the last beat of every two-measure section to complete the phrase; the second a florid, Oriental-sounding phrase in the flute, against a more *cantabile* counter-phrase in the strings. The movement is scored for the ordinary orchestra (without trombones), the tambourine playing a conspicuous part in it.

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\*During last season the following members of the Faculty appeared as soloists in these concerts: Miss Louise A. Leimer, Messrs. Heinrich Meyn, George M. Nowell, Carl Stasny, and Leo Schulz.

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# List of Works performed at these Concerts during the Season of 1893-94.

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- BEETHOVEN - - - - - Symphony No. 5, in C minor.  
Overture to "Leonore," No. 3, in C major.  
Recitative and Aria from Act I. of "Fidelio."
- BERLIOZ - Rákóczy March, from "The Damnation of Faust," Op. 24.  
Overture, "Benvenuto Cellini."
- BRAHMS - - - - - Symphony No. 1, in C minor, Op. 68.  
Akademische Fest-Ouverture, in C minor, Op. 80.  
Concerto for Violin and Violoncello in A minor, Op. 102.
- BRUCH - - - - - Concerto for Violin, No. 2, in D minor.
- CHERUBINI - - - - - Overture, "Anacreon."
- DAVIDOFF - - - - - Concerto for Violoncello in A minor.
- GLUCK - - - - - Overture to, "Iphigenia in Aulis," in C major.  
(Richard Wagner's Arrangement.)
- GOETZ - - - - - Symphony in F major, Op. 9.
- LISZT - - - - - Spanish Rhapsody.  
(Rearranged as a Concert Piece for Pianoforte and Orchestra by F. BUSONI.)
- MASSNET - - - - - Recitative and Aria from "Hérodiade."
- MENDELSSOHN - - - - - Symphony No. 3, in A minor ("Scotch").
- MOZART - - - - - Symphony in C major ("Jupiter").  
Serenade No. 7, in D major (Haffner).
- RUBINSTEIN - - - - - Ballet Music, "Feramors."
- SAINT-SAENS - Symphonic Poem, 'Omphale's Spinning Wheel,' in A  
major, Op. 31.
- SCHUBERT - - - - - Grand Fantasia in C major ("Wanderer").
- SCHUMANN - - - - - Symphony No. 4, in D minor, Op. 120.
- TSCHAIKOWSKY - - - - - Serenade for Strings in C major, Op. 48.
- WEBER - Concert Piece for Pianoforte and Orchestra, in F minor, Op. 79.  
Overture, "Euryanthe."



OVERTURE TO "LEONORE" No. 3, IN C MAJOR, OP. 72.

LUDWIG VAN BEETHOVEN.

Beethoven's only opera has a rather noteworthy history, eminently characteristic of the composer. On February 19, 1798, there was brought out at the Théâtre de l'Opéra-Comique in Paris a two-act opéra-comique, the text by Bouilly, the music by Pierre Gaveaux, entitled *Léonore, ou l'amour conjugal*. Some years later Bouilly's text was translated into Italian and new music written to it by Ferdinando Paër, the opera being brought out at the Court Opera in Dresden on October 3, 1804, under the title *Leonora, ossia l'amore conjugale*. Beethoven heard (or saw?) Paër's opera, and is said to have said of it, "A very good opera: I think I must set it to music!" The result was that Joseph Sonnleithner translated the text into German for him, and he did "set it to music." The work was brought out at the Theater an der Wien in Vienna on November 20, 1805, as *Fidelio oder die eheliche Liebe*. After three performances it was withdrawn. The libretto was then reduced to two acts by Breuning, and Beethoven cut out some of the music and rewrote a good deal of the rest. In this new form the opera was produced at the Imperial private theatre on March 29, 1806, given twice, and again withdrawn. Early in 1814 the libretto was once more revised by Treitschke (still in two acts), and the music again remodelled by Beethoven. In this last version the opera was brought out at the Kärnthnerthor-Theater in Vienna on May 23, 1814, under the simple title *Fidelio*.

For this thrice-worked-over opera Beethoven wrote four separate overtures. The first of these, commonly known as the "overture to *Leonore*, No. 2," was written for and used at the first production of the opera in 1805: it was found unduly long by the critics, and Beethoven wrote a second one, commonly known as the "overture to *Leonore*, No. 3," which was used at the second production in 1806. This one was pronounced too difficult by the orchestra, and too abstruse by the critics. So, when it was proposed to bring out the opera in Prag in May, 1807, Beethoven (at the earnest request of the management of the Prag opera house) wrote a third overture, commonly known as the "overture to *Leonore*, No. 1," which was,



however, probably never given during his lifetime, as the Prag performance of the opera was given up. The fourth overture, commonly known as the "overture to *Fidelio*," was written for and used at the third Vienna production of the opera in 1814.

So we have the following list of overtures, in their chronological order:—

*Leonore* No. 2, in C major, Op. 72, written in 1805.

*Leonore* No. 3, in C major, Op. 72, written in 1806.

*Leonore* No. 1, in C major, Op. 138 (posthumous), written in 1807.

*Fidelio*, in E major, Op. 72, written in 1814.

The reason for the three *Leonore* overtures being commonly known by figures that do not indicate their true chronological order is that the third (the one written in 1807) was neither performed nor published during Beethoven's lifetime, no account of it could be found, and no one knew of its existence until it was discovered among Beethoven's papers: the body of the work was based on wholly different themes from the other two overtures, and the style far simpler, lighter, and less dramatic. It was, therefore, taken for granted that it must have been a first attempt at an overture to *Leonore*, afterwards discarded by the composer. Indeed, it seemed impossible that he should have written it *after* the mighty one written in 1806, it seemed such a falling off. So it was unhesitatingly numbered as "No. 1," the others, whose chronological order was known, being numbered "No. 2" and "No. 3" respectively. But later and more careful research

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has proved, almost beyond a doubt, that it was written after the so-called "No. 3." And its comparatively light character is amply explained by the known fact that the directors of the opera house in Prag distinctly asked Beethoven to write a lighter overture than the last one, for the contemplated performance of the opera in that city in 1807.

The old numbering of these overtures has, however, become so familiar all over the musical world that it would be of no use to try to change it now. It will be retained here. The longest, most elaborate, and possibly also the most perfect from an academic point of view is the No. 2; Julius Rietz, for one high authority, considered it the finest of the three (I am now leaving the E major overture "to *Fidelio*" out of consideration). But few critics agree with him in this. The No. 3 is nothing but a revised and shortened version of the No. 2: there are many changes in detail in it, all of which are to its advantage. The instrumentation is carried out on a bolder and more effective plan. But in three points it leaves the No. 2 so far behind that it may be looked upon as an altogether higher flight of genius. The trumpet-calls (announcing the approach of the Minister in the opera, and with it Florestan's liberation) are much improved, and the beautiful little "song of thanksgiving" that comes between the two calls is introduced with admirable effect: the second theme, too, is infinitely improved, and made suggestive of a phrase in Florestan's great aria, already introduced in the slow introduction. The second point is the wonderful new coda in the No. 3, one of the most stupendous climaxes in all Beethoven. The third point, perhaps the most important of all, is the new working-out—and not only new working-out, but absolutely new and original *plan* of working-out—in the free fantasia. The working-out in No. 2 was elaborate, long spun out, and for the most part contrapuntal in character: here in No. 3 it is almost entirely dramatic. Contrapuntal elements appear only toward the end, leading up to the trumpet episode. Moreover, it is for the most part of wonderful simplicity and from-the-shoulder directness; every measure draws blood. A similar plan was afterwards adopted by Mendelssohn in part of the working-out of his *Meeresstille und glückliche Fahrt* overture, and hints at the same method are to be found in Wagner's overture to *Rienzi*. The unusual stunting of the sonata-form noticeable in the third part of No. 3 was evidently actuated by dramatic considerations. The No. 1 is a wholly separate work, based on different thematic material, save that the allusion to Florestan's prison aria, which appears in the slow introduction to Nos. 2 and 3, here appears as an episode in the middle of the overture.

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## PROGRAMME

OF THE

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Tuesday Evening, April 17,

At 7.45.

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With Historical and Descriptive Notes by  
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Mechanics' Hall,  
Worcester.

Season of 1893-94.

EMIL PAUR, Conductor.

Fifth and Last Concert,  
Tuesday Evening, April 17, 1894,  
At 7.45.

## PROGRAMME.

George Frideric Handel - - - Concerto Grosso No. 10, in D minor

|                               |   |   |   |   |     |
|-------------------------------|---|---|---|---|-----|
| I. Ouverture: Lento (D minor) | - | - | - | - | 4-4 |
| Allegro (D minor)             | - | - | - | - | 6-8 |
| II. Air: Lento (D minor)      | - | - | - | - | 3-2 |
| III. Allegro (D minor)        | - | - | - | - | 4-4 |
| IV. Allegro (D minor)         | - | - | - | - | 3-4 |
| V. Allegro moderato (D major) | - | - | - | - | 4-4 |

C. M. Loeffler Fantastic Concerto for Violoncello and Orchestra (MS.)

|  |   |   |   |   |   |     |
|--|---|---|---|---|---|-----|
| Allegro (D major)                      | - | - | - | - | - | 2-2 |
| Adagio (B-flat major)                  | - | - | - | - | - | 6-8 |
| Allegro (D major)                      | - | - | - | - | - | 4-4 |
| Thème Russe: Poco allegretto (D major) | - | - | - | - | - | 4-4 |
| Presto (D major)                       | - | - | - | - | - | 4-4 |

Hermann Goetz - - - - - Symphony in F major, Op. 9

|   |   |   |   |   |     |
|---|---|---|---|---|-----|
| I. Allegro moderato (F major)             | - | - | - | - | 3-4 |
| II. Intermezzo: Allegretto (C major)      | - | - | - | - | 2-4 |
| III. Adagio ma non troppo lento (F minor) | - | - | - | - | 3-4 |
| IV. Finale: Allegro con fuoco (F major)   | - | - | - | - | 4-4 |

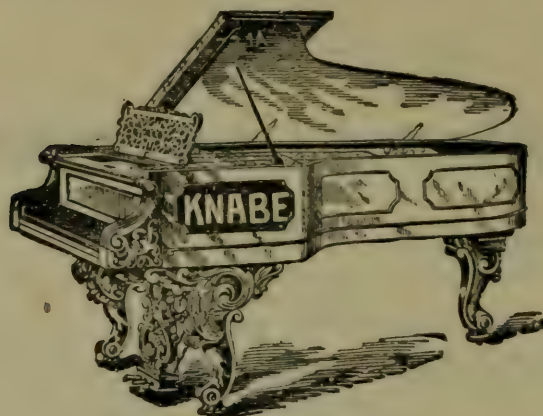
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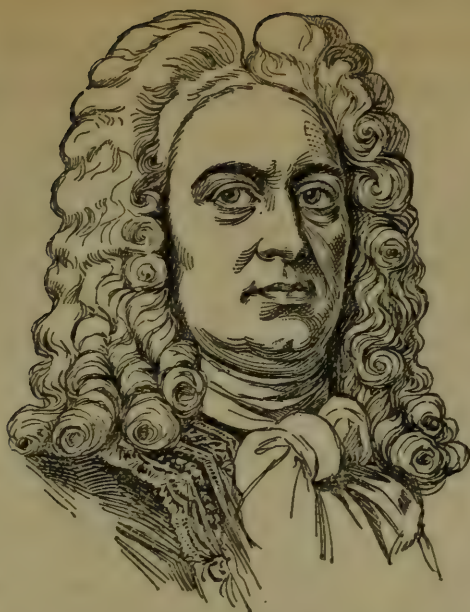
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GEORGE FRIDERIC HANDEL was born in Halle on February 23, 1685, and died in London on April 14, 1759. The name was differently spelt by various branches of the family, as Händel, Hendel, Händeler, Hendtler; Georg Friedrich's name was at first spelt Hendel in England, but afterwards Handel; in Germany he is still known as Händel, and in France as Hændel, sometimes also until quite recently as Hoendel. After settling in London, he himself spelt his surname Handel, and his middle name Frideric. Handel's father was sixty-five when his son was born; he was a surgeon by profession, a man of no artistic tastes, and strongly opposed to his son studying music at all. The boy's childhood was a struggle against parental authority, for his taste for music showed itself very early; and it was not until the Duke of Saxe-Weissenfels intervened that he

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was allowed to follow his bent. In 1692 (when seven years old) he began to study counterpoint, canon, and fugue under Friedrich Wilhelm Zachau, and to practise the organ, spinet, harpsichord, and oboe. In 1695 he went to Berlin, where he met Attilio Ariosti and Giovanni Battista Bononcini, and excited the latter's jealousy by his improvisations on the harpsichord, boy of ten though he was. The Elector was ready to send him to Italy to study, but his father ordered him back to Halle and Zachau.

When his father died, he entered the orchestra of the German Opera in Hamburg as *violino ripieno*; Reinhard Keiser was then musical director of the institution, but, on his being forced to hide from his creditors, Handel succeeded him at the harpsichord, and was soon regularly engaged as cembalist and conductor. Here he formed a friendship with Johann Mattheson. His first opera, *Almira*, was given in January, 1705. In 1706 he went on a trip to Italy, producing operas and other works with invariable success in Venice, Florence, Rome, and Naples. The works of Alessandro Scarlatti made a profound impression upon him, and Scarlatti was probably the only master whose influence upon his subsequent style was at all noteworthy. In 1709 he accepted the post of *Kapellmeister* to the Elector of Hanover — afterwards George I., of England — on condition of being allowed to visit England, which he did in 1710. Here his reputation was at once settled on a firm basis by the production of his *Rinaldo* (written in a fortnight) at the King's Theatre, Haymarket, on February 24, 1711. After six months he had to return to Hanover; but he went back again to London in January, 1712, apparently without leave of absence from Hanover, for, when the Elector came to England as king, it was all Baron Kilmanseck could do, added to the propitiatory composition of the *Water-Music*, to have him reinstated in the royal grace with an annuity of £200. In 1718 he was appointed chapel-master to the Duke of Chandos, which post he held six years. In 1720 he assumed the direction of the

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Italian Opera for the Royal Academy of Music, and now his fierce rivalry with his old jealous friend (?) Bononcini began. In 1747 his health became seriously impaired, he had a stroke of paralysis and went to Aix-la-Chapelle to follow a course of treatment. On his return in November the few new operas he brought out failed with the public; and, after *Deidamia* (1741), he stopped writing for the stage. He now turned his powers to oratorio almost exclusively; *Saul* and *Israel in Egypt* were written and brought out in 1740, *the Messiah* in 1741, and *Jephtha*, his last, in 1741.

While writing *Jephtha*, he was attacked by a disease which finally destroyed his eyesight; he was couched three times for cataract without success, and was stone-blind for the rest of his life. In spite of this, and his fast failing general health, he kept up an active life, giving concerts and conducting his oratorios; but from the beginning of his old rivalry with Bononcini he had been unpopular with the aristocracy; he had quarrelled with Senesino (Francesco Bernardi), the famous singer, in 1733, and now obstinately refused to write anything for him, or, in short, to do anything to propitiate the nobility. Yet, during the last years of his life, the opposition of the aristocratic party to him grew less and less. He was buried in the south transept of Westminster Abbey, a monument by Roubiliac being erected over his tomb in 1762. Handel's name is nowadays often coupled with that of his great contemporary, Johann Sebastian Bach. The two never met, although Bach tried hard to bring about a meeting; but apparently Handel did not wish to meet him, for, when Bach came to Halle on purpose to see him in 1719, he found that Handel had left there the day before. Except that both Bach and Handel wrote in the general style of their day, the two men had little in common. Bach lived quietly in small German towns, as organist or church-cantor, writing principally for the church, and having no real rivals; his music was by no means popular with the public, being far beyond the general comprehension. Handel lived in London in the midst of the most ardent and active musical life in Europe,

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writing principally for the stage, having at his beck the greatest singers of the time and the finest choruses and orchestras; the greater part of his life was spent in active rivalry with exceedingly strong men. He is now best remembered by his oratorios, and this has given the world at large a certain false impression that he, like Bach, was especially to be associated with sacred music. But the truth was that, during his most active period, — when he was, according to some excellent judges, at the very height of his powers,— his position and activity in London were far more like those of Meyerbeer in Paris about a century later; with all he did in the fields of oratorio and instrumental composition, he was primarily a successful and militant opera composer.

CONCERTO GROSSO NO. 10, IN D MINOR.

GEORGE FRIDERIC HANDEL.

This composition is properly a suite in five movements for string-orchestra, or rather for what Giuseppe Torelli and Handel called the “concerto grosso.” A concerto, in the ordinary acceptation of the term, is a composition for one or more solo instruments with orchestral accompaniment. Torelli (16 - ? — 1708) conceived the idea of so increasing the number of solo instruments as to form a complete orchestra of themselves; this, so to speak, solo-orchestra — in which the several parts were not doubled — was called the *concertino*, the larger accompanying orchestra being called the *concerto ripieno*; the whole was known as the *concerto grosso*. This style of composition, originated by Torelli, was well cultivated by Handel, who wrote twelve concerti grossi.

The first movement of the one in D minor, given at this concert, is an Overture, beginning with a stately slow introduction (D minor, 4-4 time, tempo not indicated in the score), which is followed by an *Allegro* (D minor, 6-8 time), the whole closing with six measures in 4-4 time, marked



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*Lentement.* The *concertino* and the *concerto ripieno* play together throughout the whole of this Overture. The *Allegro* is a very freely treated "irregular" fugue for three voices; that is, the subject and response only come in in three voices, although there is not a little four-part writing in the movement, especially in the "diversions."

The second movement is an Air (*Lento*, in D minor, 3-2 time), in which alternate passages are played by the *concertino* alone, and by it and the *concerto ripieno* together. In none of the *tutti* passages does the latter play a separate part, but merely doubles the former.

The third movement (*Allegro*, in D minor, 4-4 time) presents the contrapuntal development of a rhythmically strongly marked theme in four-part writing for the *concertino* and *ripieno* together.

In the fourth movement (*Allegro*, in D minor, 3-4 time), decidedly the longest in the whole work, the first and second violins of the *concertino* for the first time play really *concertanti*, accompanied by the *concerto ripieno*.

The fifth movement (*Allegro moderato*, in D major, 4-4 time) is for *concertino* and *ripieno* together, both orchestras playing the same parts.

The *basso continuo* is elaborately figured throughout the work, thus indicating a now lacking "accompaniment" clavichord or harpsichord.

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This composition, in which all the movements are connected together without intervening waits, begins immediately with the first theme in the solo 'cello over a tremulous accompaniment in the violins and violas and a *pizzicato* bass. This first theme (*Allegro*, in D major, 2-2 time) is developed at some length by the solo instrument, the part assuming more and more the character of florid passage-work, until the florid, Oriental-

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sounding second theme comes in in 3-2 time in the flutes, accompanied by flowing *arpeggi* in the 'cello, sustained harmonies in the horns and bassoons, and a lively rhythmic jingle in the triangle, tambourine, and harp. This theme next passes to the solo instrument, which develops it until a third theme appears (in 4-4 time), with the working-up of which the movement ends.

A short transition-passage in the orchestra leads to the second movement (*Adagio*, in B-flat major, 6-8 time). After a few introductory measures the 'cello unfolds a tender, rather sad melody, with the development of which against more florid counter-figures the movement is taken up.

The *Allegro* of the first movement then returns with its first and second themes worked out somewhat differently, and leads at length to a cadenza for the solo instrument, which, in its turn, leads to some more or less fantastic variations on a Russian theme, worked out now by the 'cello, now by the orchestra, and now by both combined, with great elaboration, the tempo at last growing quicker and quicker until it becomes a rushing *Presto*,—still on the same Russian theme,—and this, after an episodic reminiscence of the second theme of the first movement, grows to a still more impetuous *Prestissimo* coda for the full orchestra, with which the work ends.

The concerto is scored for full modern orchestra, with trombones, triangle, tambourine, and harp, for which latter instrument there is an exceedingly elaborate part.

HERMANN GOETZ (born at Königsberg on December 17, 1840, died at Hottingen in the Canton of Zürich, Switzerland, on December 3, 1876) was one of those young composers of great promise whom death cuts short

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almost at the outset of their career. He began his musical education under Louis Köhler, one of the most excellent of teachers, of whom he took lessons on the pianoforte and in harmony. For his general education he went to the University of Königsberg, and, after graduating in 1858, went to Berlin, where he entered Stern's Music School, studying the pianoforte under von Bülow and composition under Hugo Ulrich. In 1863 he succeeded Theodor Kirchner as organist at Winterthur in Switzerland: here he also established himself as music-teacher, founded a singing society, and conducted an orchestra of amateur players. In 1867 he moved to Zürich, not giving up his Winterthur engagements, however. It was the exertion of constantly travelling between these two places, added to pretty hard work in both of them, that, more than anything else, broke down his never robust constitution. In 1870 he settled in Hottingen, where he died of consumption just as he was beginning to win general recognition as a composer.

Like Norbert Burgmüller (who also died young), Goetz was one of the most gifted and most legitimate followers of Mendelssohn and Schumann. His talent was unmistakable, and his musical education especially fine and thorough. He was essentially a romanticist, with all his classical leanings, though he never sympathized to any notable extent with the then rising "future" party in music. His list of works is short, his best known compositions being his symphony in F major and the opera *der Widerspenstigen Zähmung* (*Taming of the Shrew*, after Shakspeare), which met with the most brilliant success on its first production in Mannheim on October 11, 1874, and soon passed on to most of the principal lyric stages in Germany, besides being given in England and the United States. Besides these works are to be mentioned a second opera, *Francesca da Rimini* (posthumous, the third act finished by Ernst Frank), several compositions for voices and orchestra, and some chamber music.

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Which may be rendered into English prose as follows: "Into the quiet, sacred spaces of the heart must thou flee from the stress of life."

The first movement (*Allegro moderato*, in F major) begins serenely, the horns and clarinets calling to and answering one another in syncopated notes, forming the full chord of F over an ascending arpeggio accompaniment in triplets in the violas and second violins. After four measures of this soft preluding, the theme enters in the 'celli and basses, soon strengthened by the bassoons and horns, against a melodious counter-theme, now in the violins, now in the wind instruments. The violins take it up next, in unison and octaves, and develop it at some length, the rhythm growing more and more animated the while: soon, after some brilliant ascending scale-passages, comes a sudden lull with a modulation to A major,—just such a change as might be expected to introduce the second theme. The flutes and oboe begin a blithe, twittering melody, which, in spite of its evident relationship to what has just gone before, one is tempted to think the second theme. But no: the first theme still persists, and is still further developed with much brilliant figuration and many rhythmic devices. After a while more another lull comes; but the first theme still holds its own in a little hushed passage such as one often finds at the entrance of the conclusion-theme of symphonic first movements. In fact, this quiet little passage does play something of the rôle of conclusion-theme, for it leads directly to the double-dotted double-bar or "repeat,"—the first part of the movement is at an end, and there has been no second theme, no real conclusion-theme, nothing but a long development of the first theme, an almost

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- BEETHOVEN - - - - - Symphony No. 8, in F major, Op. 93.  
First Movement from Concerto for Violin, in D major, Op. 61.  
Overture to "Leonore," No. 3, in C major, Op. 72.
- BERLIOZ Three Movements from the "Romeo and Juliet" Symphony, Op. 17.  
Overture, "Benvenuto Cellini."
- BIZET - - - - - Aria, "Pearl Fishers."
- BRAHMS - - - - - Symphony No. 1, in C minor.
- CHABRIER - - - - - Entr'acte from "Gwendoline."
- GOETZ - - - - - Symphony in F major, Op. 9.
- GOUNOD - - - - - Valse, "Roméo et Juliette."
- GRIEG - - - - - Concerto for Pianoforte, Op. 16, A minor.
- HANDEL - - - - - Concerto Grosso No. 10, in D minor.
- LOEFFLER - Fantastic Concerto for Violoncello and Orchestra (MS.).
- RUBINSTEIN - - - - - Ballet Music, from "Feramors."  
I. Candle-dance of the Brides of Kashmire.  
II. Dance of Bayaderes.
- SAINT-SAËNS Symphonic Poem, "Omphale's Spinning Wheel," in A  
major, Op. 31.
- SCHUBERT - - - Grand Fantasia in C major ("Wanderer"), Op. 15.  
For Pianoforte and Orchestra.
- SCHUMANN - - - Symphony No. 1, in B-flat major, Op. 38.
- VOLKMANN Serenade for String Orchestra, No. 3, in D minor, Op. 69.
- WAGNER - - - - - Overture, "Flying Dutchman."  
Siegfried Idyl.
- WEBER - - - - - Overture, "Euryanthe."

unheard-of form for the first part of the first movement of a symphony. This single theme is in reality the only thematic material in the movement; but, for the rest, the form is regular enough. Even in the first part one can recognize something corresponding to the regular divisions into first, second, and conclusion themes; for, though the theme really remains one and the same, it is presented in three different successive phases, or moods, which somehow suggest the more accustomed succession of three different melodies. Then, in the free fantasia that now follows, the treatment is eminently characteristic of the second part of a symphonic movement: the composer has well emphasized the essential difference between "thematic development" and "working-out." In the first part the treatment of the theme, although elaborate and continued for a good while, was in general steadily progressive, one phrase growing out of another naturally and easily, always adding an inch or so to the stature of the theme, so to speak. Here in the free fantasia the treatment becomes closer, more *serré*, as the French say, the theme is more dismembered, more dissected and analyzed: the progress of the music is no longer in a straight line, but it turns upon itself, becomes more contrapuntal. In a word, this second part of the movement is a free fantasia in the fullest sense of the term. The third part stands in regular relations to the first.

The second movement (Intermezzo: *Allegretto*, in C major) is the best known of the symphony, the prime favorite with audiences. It begins with a brilliant horn-call (the high A of which, by the way, must have sounded a little queer on the old plain horn,—though perhaps that instrument had passed out of use in Germany when the symphony was written), which is answered by the daintiest, tripping, fairy-like phrase in the flute and clarinet. The clever play of these two phrases against each other forms the great charm of the movement, which is thoroughly original in character, if not in form. In form it follows the general plan of the fanciful modern musical genre-piece with two trios, as it is frequently found in Schumann's

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pianoforte works, only that here the second trio follows immediately upon the heels of the first, without an intervening return to the first part of the movement. The horn-call, too, makes a rather unexpected reappearance in the midst of the first trio.

The third movement (*Adagio, ma non troppo lento*, in F minor) is a lovely romanza, in which are specially to be noted the wonderful effect of the entrance of a second theme in C major, on two horns (re-enforced later by other wind instruments), and the elaborate figural variation of the principal theme on its return after this episode. Of exceedingly beautiful effect, also, is the short coda (*Molto adagio*) in F major.

The Finale (*Allegro con fuoco*, in F major) begins with a nervous, quasi-spirally ascending figure in the 'celli and violas, which seems almost like an intentional *major* allusion to the principal theme of the first movement of Schumann's D minor symphony; but it is probably nothing more than a passing resemblance, for this preparatory figure soon crystallizes into a (still rather Schumannesque) theme of great brilliancy, a true "Finale" theme. This, with two other themes,—the one of rather quieter character, the other a passionate cantilena,—is worked up with great energy in a free rondo-form, ending with a short but brilliant climax. The symphony is scored for full "classic" orchestra, with four horns and trombones, but without any of the additional instruments often found in modern scores.

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